TIRUMURUGATRUPPADAI TRIVENI



Published by

SHANMUGA COLLEGE OF ENGINEERING

Thirumalaisamudram

Thanjavur.

TIRUMURUGATRUPPADAI TRIVENI

Nakkeeranar's Tamil Text
with
Sanskrit rendering
and
English Translation

Sanskrit rendering by
Brahmasri S. Panchapakesa Sastrigal
English Translation by
Prof. K.G. Seshadri



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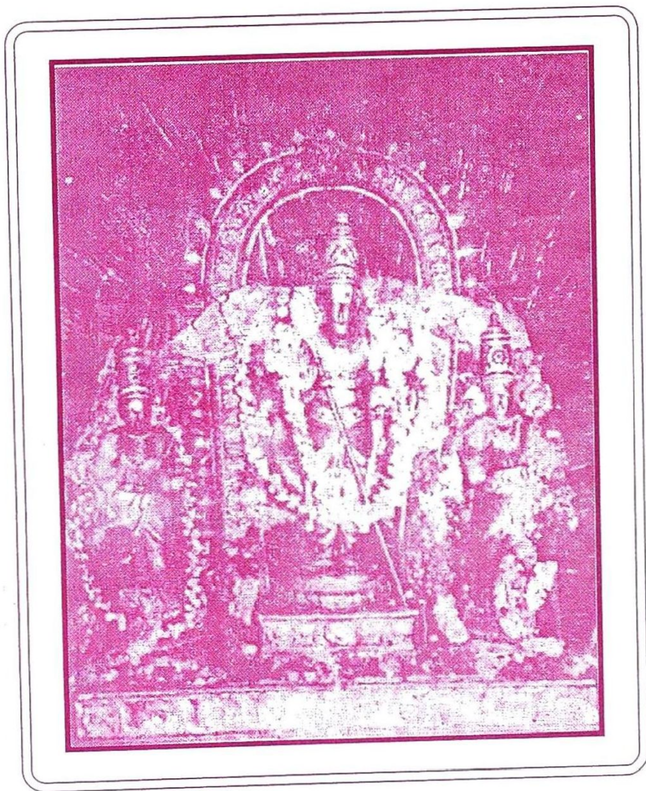
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To


Brahmasri S. RAMACHANDRA IYER
Founder : Shanmuga College of Engineering



LORD SELVAMUTHUKUMARASWAMI
வேல்கெழு தடக் கைச் சால் பெருஞ் செல்வ!

CONTENTS

Foreword

K. Parasaran

(Senior Advocate, Supreme Court, New Delhi)

Tirumurugatruppadai is a well known sangam classic sung by Nakkeerar, an embodiment of the grace of Tamil and Devotion. Sanskrit and Tamil are the two eyes through which alone one can have a perfect vision.

மொழி இலார்க்கு ஏது முதுநூல் தெரியும்
விழி இலார்க்கு ஏது விளக்கு

The மொழி is the twins, the ubaya bhashas, Sanskrit and Tamil. One palm alone cannot make an Anjali, but when both join there is only one Anjali.

It was so thoughtful of Brahmasri S.Panchapagesa Sastrigal to have rendered Tirumurugatruppadai into Sanskrit. One can say the Tamil original of Nakkeerar and the Sanskrit rendering thereof by Brahmasri Panchapagesa Sastrigal together beam upon each other.

|| अन्योन्यपावनमभूत् उभया समेत्य ||

It is so appropriate that to modern students interested in our lore of ancient wealth, Tirumurugatruppadai has now been rendered in English by Professor Seshadri. Good deeds are done prompted by a good and noble soul. Sri R. Sethuraman is that निमित्तमात्र who thereby wins the grace of Lord Tirumuruga.

In Kaliyuga a Bhaktha can enjoy the charm of the Lord to whom he is devoted primarily in Archa Avatar.

Lord Muruga is manifested in Archa Avatar in countless temples. Amongst them stand foremost Tiruparankundram.Tirucheeralaivai, Tiruvavinankudi, Tiruveragam, Kunruthoradal and Palamudircholai.

When one desires to compare oneself with something which is superb,one chooses that which is the best.The Lord in the Gita also draws in a similar way in what He says in chapter 10 verse 24.

॥ सेनानिनामहं स्कन्दः ॥

Muruga is the undoubted commander-in-chief.He requires no battalions. The six is just symbolic. Just as numerical six is bigger than five and so will overpower five, the Tirumurugatruppadai (the six) helps us to overpower and control our five indriyas. Unless one is very careful and controls the five indriyas, the indriyas commit theft of all the Dharma which one has done and make him bankrupt both spiritually and morally. The said senses can be controlled only by Dyana.

नित्यं जागृति ध्यानपटहेन
चोरा इन्द्रिय चौराः हरन्ति
चिर सञ्चितं धर्मम् ॥ - Mrichchakatika

Six is also symbolic of the qualities which will help us to bring to our succour the Divine grace.

उद्यमः साहसं धैर्यं बुद्धिः शक्तिः पराक्रमः ।
षटेते यत्र वर्तन्ते तत्र दैवं प्रसीदति ॥

Understanding, Tact, Courage, Intelligence, Capacity and Power to conquer, these six qualities will make divinity manifest.

The book 'Tirumurugatrupadai' is a very thoughtful publication. It is neatly arranged with the Tamil original followed by the Sanskrit version and then the English.

To the devotees of Lord Muruga, this will be a useful addition to their library or puja room.

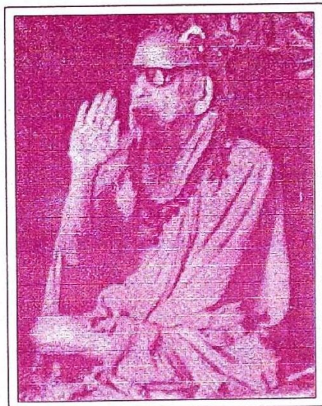
To bakthi (Love) alone the Lord responds. A reading of the book whether one chooses to read the Tamil, the Sanskrit or the English rendering is bound to inculcate unflinching devotion to Lord Muruga and secure abiding bliss.

Lord Muruga's grace is bound to be showered on Sri Panchapagesa Sastrigal, Sri Sethuraman and Sri Seshadri for the services that they have rendered. Lord Muruga's grace will come in abundance to those who are fortunate to read / recite the Tirumurugatruppadai which has been facilitated by this publication.

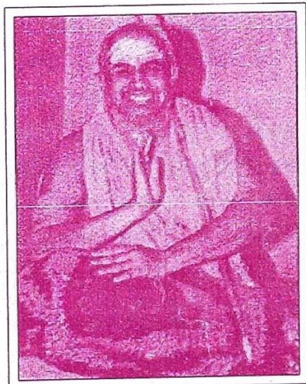
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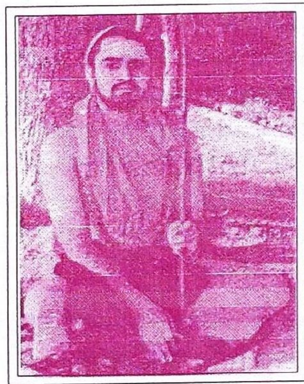
K. PARASARAN

गुरुर्ब्रह्मा गुरुर्विष्णु गुरुर्देवो महेश्वरः।
गुरुः साक्षात् परःब्रह्म तस्मै श्री गुरवे नमः ।।



He belongs to the ages





The Beacon Lights of Kanchi

GRACIAS

This unique edition of ***Tirumurugatruppadai*** *Triveni* for the lay reader, with the Tamil original followed by a Sanskrit version and an English rendering with Introduction and Notes, would not have been possible but for the constant prompting, steady encouragement and generous funding of Shri R. Sethuraman, the Chairman and Correspondent of Shanmugha Engineering College. As one who has known him for more than three decades from his College days in Kumbakonam and latterly watched him at work from a ringside seat as it were for the past eight years, I can bear testimony to the brilliance of his manyfaceted personality. Almost single-handedly, he has developed the Shanmugha College of Engineering to its present premier position as one of the most well-equipped Colleges in Tamilnadu and India as a whole, by dint of his hard work, dedication and tireless striving for perfection. His concern for the welfare of the staff and students and for the cause of higher Technical Education is a byword among the intelligentsia of the land, among the elite who matter, as well as among the common people.

On another side of his persona, may be found his abiding love for literature in English, Sanskrit and Tamil and his essential goodness, his respect for elders, his unqualified devotion to the Acharyas of Kanchi Mutt, his veneration for scholars, pundits

and teachers, his munificence, which not unoften, is anonymous, his compassion which readily sympathises with human sufferings of any kind, not just with mere verbal expressions of commiseration but with substantially generous monetary relief, and above all his extraordinary filial devotion to his revered father Shri **S. Ramachandra Iyer** in whose honour this volume is being published. I pray that the Lord whose Glory and Grace this work speaks about, may endow Shri **R. Sethuraman** with more power, to his elbow in whatever noble cause or endeavour he undertakes in the future as now, and bless him with success.

Thanjavur **K.G. SESHADRI**

AN APPRECIATION

By Sekkizhar Adi-p-podi
Shri T.N. Ramachandran

The most popular poem of Sangam Tamil appears to be the ***Tirumurugatruppadai***, also known as the *Murugu*. The English translation of this poem, done in prose by *J.M. Nallaswami Pillai* was serialised in the monthly "Two thousand Years of Tamil Literature" compiled and edited by *J.M. Somasundaram Pillai* and published by the Saiva Siddhanta Kazhagam in 1959.

"Studies in Translations: Philosophical and Religious", a valuable work by the famous Sri Lankan, *Ponnambalam Arunachalam* was published in 1937 by the Department of Hindu Affairs, Colombo. This was again reprinted by the Government of Sri Lanka in 1981. One of the poems included in this volume is the *Murugu* with Tamil text and English translation.

Srimathi Sivanandam Tambaiah compiled a work called, "Nakkirar Iyatriya Tirumurugatruppadai" which was edited by *Vidwan M.V. Venugopala Pillai*, and published in 1955 by Saraswati Putthakasalai, 176, Chettiyar Street, Colombo. This work contains the English prose version of *Ponnambalam Arunachalam*. *Inter alia*, it contains articles highlighting the glory of the *Murugu*.

The entire Pattupattu was translated into English verse by *J.V. Chelliah* of Sri Lanka and his work was published in 1946 by General Publishers Ltd., 20, Parson's Road, Colombo, with a Foreword by *Swami Vipulananda*. A reprint of this work with text and translation juxtaposed, appeared in 1962. To this work published by Kazhagam, *Dr. P.Subbarayan,* the then Governor of Maharashtra, indited a Foreword.

"Six Longer Poems From Sangam Tamil" by *N. Raghunathan* contains an English verse translation of ***Tirumurugatruppadai.*** This was published by Vighneswara Publishing House, Bangalore in 1978. The International Institute of Tamil Studies has reprinted this work in 1997.

It is said that the late-lamented *A.K. Ramanujan* had translated this poem. I have had not the good fortune to peruse this. I must observe here that a piece from his translation has been appended to his work, "Hymns for the Drowning". His view that the "*Murugu*" is a sixth century work is obviously erroneous.

In the Archives of the Dharmapura Aadheenam, is a manuscript which contains an English Translation in verse of the *Murugu*. Its author is not known.

Tirumurugatruppadai is rightly celebrated, as it truly represents the religious life, culture and civilization of the ancient Tamils. Lord Muruga is a

popular deity. He is adored by all, irrespective of caste, creed or colour. *Pakazhi-k-Koothar,* a Vaishnavite, is the author of the famous "Tiruchendur Murugan Pillai-t-Tamizh,". A Christian friend of mine would every now and then, call aloud the name of Muruga. The sincerity of *Kamil Zvelebil's* devotion to 'Tirumurugan' is beyond question or cavil. Every soul worth its name is drawn automatically to Lord Muruga. ***Tirumurugatruppadai*** has now become part of the broad-minded devotee's daily liturgy.

The poem has been done into Sanskrit by *Srirama Desikan,* a Vaishnavite brahmin. A fresh translation by a Smartha Vedic scholar is now included in the present volume.

Every passage in the poem is loaded with multifoliate significance. Suffice it for me to place before the reader a description which is dear to us of Thanjavur. In our district, is a shrine of Muruga's, situate at Yerakam, more famously known as Swamimalai. ***Tirumurugatruppadai*** describes the devotees of this shrine thus:

"They belong to clans poised in the unfailing
performance of the sextuple duties;
Their parents hail from families of hoary
excellence:
They have, as exemplary celibates, lived for
fortyeight years:
They articulate but Dharma; they are the
opulent ones

Who foster the triple fire. They are the
twice-born
That wear nine sacred threads in three
strands.
They chant slowly and inaudibly, often and
more often,
The six-lettered mantra -- the name of
Muruga:
Knowing the precise hours of worship, they
have
Their ablutions, and even as their wet clothes
Mantling them are getting dried, they lift
Their folded palms above their heads,
Sing and hymn His glory,
The while bestrewing suaveolent flowers.
With this pleased, He is entempled in Erakam
too". *(Tr. T.N.R)*

I am not competent to review the Sanskrit translatiaon of the poem by *Brahmashri S. Panchapakesa Sastrigal,* as my knowledge of Sanskrit is inadequate. I can, however, say a few words about the English version by the veteran translator *Prof. K.G. Seshadri* of Shanmugha College of Engineering. In his translation, he has scaled down the distance between the modern reader and the classical idyll. The classic comes captured in the current. His words are so diapasoned to sing a strain closely accompanying the original composition by Nakkeerar. The Tamil original lies comfortably ensconced in his English periods. The

Professor's vocables move with ease, with a music sweet and peculiarly Tamil. This is no mean achievement. His Glossary is a rich addition to the work.

I give hereinbelow a few enchanting extracts:

(i) *உருள் பூந்தண் தார் புரளும் மார்பினன்*
Upon His mighty chest roll
Garlands strung with blossoms cool
(Fragrant and round as chariot-wheels)

(ii) *பார் முதிர் பனிக்கடல் கலங்க உள்புக்கு*
சூர் முதல் தடிந்த சுடர் இலை நெடுவேல்
The fiery-leaved spear of the God
Ravaged the cold ocean girding the earth
Seeking to destroy the demon Surapadma.

(iii) *தெய்வம் சான்ற திறல் விளங்கு உருவின்*
வான் தோய் நிவப்பின் தான் வந்து எய்தி,
அணங்கு சால், உயர்நிலை, தழீஇ பண்டைத்தன்
மணம் கமழ் தெய்வத்து இளநலம் காட்டி
And then, He with His magnificent form
Soaring up to the very heavens
Would tone down His awesome Godhead
And reveal Himself in His mild aspect
Of a young God redolent of divinity:

As for the Sanskrit version, I echo the views of Prof S.A. Sankaranarayanan on the work of Brahmashri Panchapakesa Sastrigal: "I am struck by the grand effort alone. If Professor K.G.S. hits the 'sublime', Brahmashri Sastrigal achieves it by a neat act of 'second religiousness'. The

'padalaalityam' (பத்ாலித்யம்) in the sanskrit translation, is simultaneously linguistic and Sastrigal's!

Judicious is the mixture of 'gadya' and 'kavya' styles of rendering. I had it read out to a young student, Chi. Kesavan a budding Vedic scholar of Madurantakam Sanskrit College and elicited a reader-response which is a fascinating proof enough to show that Sanskrit and Tamil are dulcet and dear to devoted youth of today.

The response reads:

लोके सर्वासु भाषासु प्रधानभूता भाषा संस्कृतमेव। इयं भाषा लोके अत्यल्पैरेव व्यवह्रियन्ते । ब्रह्मश्री पञ्चापकेश शास्त्रिणः इति महन्तः संस्कृत द्रविड भाषयोः द्वयोरपि विष्णातः। एषः महान्तः திருமுருகாற்றுப்படை इति द्रविड ग्रन्थं संस्कृते गद्य पद्यवदेकं ग्रन्थं रचयामास । अस्मिन्ग्रन्थे स्कन्दस्य ஆறுபடைவீடு इति प्रसिद्धानां षट्स्थलानां माहात्म्यं तत्तत्क्षेत्र निवासिनः कार्तिकेयस्य माहात्म्यमपि स्वशैल्यां बहुश्लाघ्यतरं रचयामास । अस्य रचयानां प्रकृतिवर्णनं वनवर्णनं,नगरवर्णनं कूपनदीतटाकादि वर्णन विषयेसु अस्य शब्दललितं, प्रकाश्यते (न.केशवदासःमधुरान्तकम्)

In the line of thought enunciated in this great classic, let me pray to Lord Shanmugha thus:

'' एतत् पुस्तकं सर्वे गृहीत्वा
पटित्वा सफलवन्तः भवन्तु ''

Well whom should we thank for this wondrous work? It is Shri R. Sethuraman, Chairman and Correspondent of Shanmugha Engineering College, who dares and acts and deservedly comes by

success. With his characteristic dynamism and daring, he has set out to mobilise and secure for Sanskrit, the lingua of the minority, its rightful place, " proof against the tooth of time and the razure of oblivion". He has taken on formidable powers in this endeavour. But by the Lord's Grace, he shall become well-empowered to foster the eternal values of Bharat, promoting and wedding the magnificent literatures of the two great classical languages of the nation, Keervana and Tamil. We wish him success in all his noble undertakings. May his tribes increase!

TIRUMURUGATRUPPADAI

INTRODUCTION

This devotional poem by Nakkeerar, son of Madurai Kanakkayanar, is the best known of the Sangam Classics that form the collection called 'Pattupattu', even as Nakkeerar himself is the best known among the authors of these ten Tamil Idylls. 'Atruppadai' is a poetic composition wherein one who has earlier benefited from the munificence of a king or a chieftain, guides another needy traveller to that patron. In ***'Tirumurugatruppadai'***, Lord Murugan is the patron and the prize or gift solicited, is nothing less than 'Moksha' or Liberation. The hero of this long poem of 317 lines, is the Lord Himself enshrined in six different sacred places, known as 'arupataiveedu' or literally,the six encampments.

'Tirumurugatruppadai' is part of the Eleventh Tirumurai in the Saivite canon of sacred literature. This is chanted by devout Saivites as a part of their daily liturgy. The greatness of this religious and literary piece, can be understood from the following account found in *'Kaalatthi Puranam'*: Lord Murugan happily conversing with his beloved consort, Goddess Valli, suddenly silences her with his finger on his lips. The Goddess is taken aback

and after a while requests her Lord to tell her why he hushed her thus all on a sudden. The God is said to have replied: 'I called for your silence, because our Nakkeeran was about to sing ***Tirumurugatruppadai*** in our honour!' This legendary incident is a measure of the great importance given to the poem.

This well-known Sangam classic must have been composed about the beginning of the Christian Era, say, between 150 and 200 A.D. There are other scholars however, who think that it might belong to a later date, in view of its strong religious overtones, as against the highly secular nature of the other Sangam Classics.

NAKKEERAR

Nakkeerar must have belonged to Madurai, as his name Madurai Kanakkayanar Makanar Nakkeeranar indicates. He was a brahmin as saint Arunagirinathar mentions in his *Tiruppugazh.* He was a bold and fearless poet and was ever audacious. He had the effrontery to impute an error to Siva's poem composed for a poor Brahmin, Dharumi. The details of the story are too well-known to be repeated here. But it was to expiate the sin of having offended the Lord on this occasion that he undertook a pilgrimage to Kailas. On the way at Tirupparankunram he had his encounter with a giant which resulted in the happy recordation of ***Tirumurugatruppadai*** by the poet in honour of

Lord Muruga. Nakkeerar is also associated with Kalashasti (near Tiruttani) where he indited his work *'Kaalatthipathi, Kailaipathi'*. In Kalahasti there is a Siva Linga said to have been installed by the poet. Even today it is called Nakkeeralingam.

NACCHINAARKINIYAR

The standard commentary for ***Tirumurugatruppadai*** is by the great exegetist Madurai Bharadwaji Nacchinaarkiniyar. This famous grammarian and commentator must have been a polymath well-versed in both Sanskrit and Tamil. He may have lived in the 15th century, according to scholars. His commentary for the 'Ten Long Poems' is an invaluable possession for students and scholars of Tamil alike, to understand these ancient Tamil classics with their close-knit structure and archaic language, with long chains of sentences marked by terseness of expression, verbal music and poetic charm. Without his brilliant comments and exposition, they would have for ever remained a closed book to many of us. Again, coming nearer to our own century, we owe "a debt immense of endless gratitude" to that Grand Old Man of Tamil Letters, Dr. U.V. Swaminatha Aiyar for his excellent edition of 'Pattupattu', after a veritable odyssey in search of the original palmleaf manuscripts which he transferred to print in 1889 (I Edition), again after a painstaking and thorough examination and study.

THE SIX SHRINES

The six shrines dealt with in the poem are Tirupparankunram, Tiruccheeralaivai, Tiruvavinankudi, Tiruveragam, Kunruthoradal and Palamutircolai. Each one of these shrines, has its own associations and its own kinds of worship. The social level and status of the devotees are also different from place to place, but there is no mistaking the deep fervour and passionate devotion of the worshippers.

The first shrine described by Nakkeerar, Tirupparankunram, is a few kilometers to the west of Madurai where at the base of the huge hill the shrine of the Lord is situate, with the stone images of the god carved out of the rock itself. It is here that Murugan is seen with his spouse Devasena. The shrine also has an image of Nakkeerar. Tradition has it that on his way to Kailas to expiate the sin of having disputed with Lord Siva, he was seized by a giant to complete his quota of one thousand men for a meal and shut up in a cave in the mountain. During the interval of time that the giant took to perform his daily ablutions, Nakkeerar prayed to Lord Muruga to save him and the other victims; ***Tirumurugatruppadi*** is the poem he composed then in passionate fervour, hailing the glory and the grace of the ever - young God, who appeared at once and slew the giant with his spear, thus relieving the distress of his devotee. This shrine is also the subject of *Paripaadal*, numbers eight, nine and eigh-

teen, fourteen, seventeen, nineteen, and twentyone by Nallanthuvanar, Kunramputhanar, Kesavanar, Nallazhiciyar, Nappannaar, and Nallachuthanar respectively.

Tiruccheeralaivai or modern Tiruchendur is the second of the shrines described by the poet. It was here that the Lord sojourned after his victory over the demon Surapadman. The next shrine Tiruvavinankudi is identified with the hill of Palani. The fourth, Tiruveragam is modern Swamimalai near Kumbakonam. Kunruthoradal is represented by the present-day hill-shrine of Tiruttani associated with Murugan's clandestine love for the huntress virgin Valli. The last shrine Palamuthircolai is known by the same name today also and is situate near Alagar Koil north of Madurai.

THE THEME IN BRIEF

Tirupparankunram: The poet describes the unique greatness of Kumara, his prowess; the celestial damsels who sing the Lord's praise; their appearance and their dress, their jewels; the fearful *dance macabre* of the female ghouls after the bloody battle of the Lord with Surapadman; the instruction and guidance given to the devotee to proceed to Tiruparankunram where he will get his heart's desire fulfilled.

Tiruchendur: The Lord riding upon his tusker described, as also the six faces of Murugan, each with its allotted role and the several activities of

the twelve hands and the coming of the Lord to Tiruchendur-by-the-sea.

Tiruvavinankudi *(Palani):* The levee or deputation of the gods, the sages, the Gandharvas, the celestial damsels and also Tirumal, Siva, and Indra with their mounts described; their purpose being to plead with Murugan to release Brahma, the Creator, from prison so that normal work in the universe could be restored.

Tiruveraham *(Swamimalai):* The twice-born brahmins described along with the manner in which they perform their daily rituals and worship of the Lord.

Kunruthoradal *(Tiruttani):* The choric dance of the Velan along with his tribe, his dress and his appearance described; Lord Murugan and his dance with the hill-women described.

Pazhamutircolai: The favourite haunts of Lord Murugan listed; the sacrificial offering to the god with white rice and blood of rams described; the hunter-maiden invoking Murugan with song and dance described. The guide instructs the new devotee to hail the young God in a rhapsody of fervour, with various epithets describing his greatness and the Lord extends His protection and grace to the devotee. The poem ends with a beautiful description of the cataract rolling from the hill, an excellent pen-picture of nature around the Lord's shrine.

THE GENESIS OF MURUGA

The story of the birth of Lord Murugan has been variously dealt with by the major works concerning the Lord such as *Skandam* by Sage Vyasa in Sanskrit, *Kandapuranam* in Tamil by Kachiyappa Sivachariar, *Kumarasambhavam* by Kalidasa, *Paripaadal* (Number 5) by Kaduvan Ilaveyinanar. The traditional account of the birth of Skanda or Kumara goes thus: Siva acceding to the request of all the Gods to sire a son who alone could destroy the power of Surapadman, released his essence as six sparks of fire which Agni conveyed to the Saravana Pool where six infants were born in six lotuses, who were then brought up by the six Karthikai damsels. They became one when Parvathi embraced them all. Hence Shanmugha, the six-headed God. The allegory behind the other legend followed by the Puranas and *Paripaadal* (Number 5) is yet to be properly explicated.

Siva and Parvathi are in union for a long time when Indra afraid for his position – implores the Lord for a boon and the All Merciful grants it at once; which is, the destruction of the embryo of the divine pair, Indra cuts the foetus into seven pieces and gives them to Agni who casts them into the sacrificial fire. The fire-returned pieces are given to the wives of the seven sages (excepting Arundhati), who conceive and deliver the divine children in the Lotuses of the Saravana Pool. Parvathi takes them in her hands and they become

one person with six faces. When Indra comes to know about this he goes to fight with the child-God using his Vajrayudha but the infant-God vanquishes Indra who then makes him his commander-in-chief. Hence the name Devasanapathi for him.

In the Vana parva of Mahabharatha the legend is dealt with thus. Agni receiving the oblations of the Sapta Rishis (headed by Vasishta), when they poured them into the sacrificial fire, comes out of it and sees the wives of the Rishis slumbering in their own hermitages. Agni, in spite of himself, is overcome with desire for the beautiful rishipatnis, but as it was improper, he enters into the domestic fire and is content to behold them, remaining close to them in their own houses. Meanwhile Swaha, a lovely Goddess falls in love with Agni but he does not reciprocate her love. But now observing the disturbed state of Agni owing to his unfulfilled desire for the Sages' wives, Swaha resolves to take the forms of the Rishis' wives and obtain her desire. She first takes the form of the wife of Angiras and goes to Agni and offers her love to him. Agni unable to resist her, yields to her wish. In the same manner taking the form of the five other rishipatnis, she visits Agni five times more. The germs (or embryo) she thus obtains, she deposits in the Saravana Pool where Kumara is born.

For this, Skanda blessed Swaha that the oblations of brahmins shall always be thrown into the sacrificial fire with her name Swaha being pronounced with every oblation.

The Kumara Sambava describes a little differently the birth of Kumara. Manmatha and Rathi and Vasantha try to inflame Mahadeva with passion for Parvathi but Siva burns to ashes Manmatha with a spark of his third eye. Later Siva marries Parvathi and the Gods await anxiously the birth of a son to the divine couple to destroy Suran. Agni receives from Mahadeva the germ from which the son is to emerge. Unable to bear the heat Agni drops it into the Ganges and the child–God appears on the bank of the river. The six Karthikai maidens nurture him with their milk. Hence he is called Karthikeya.

Kamil Zvelebil the Tamil Scholar, sees in the composite Skanda-Muruga deity, a fusion of the northern and the southern traditions – the Sanskrit and the Tamil perceptions of the son of Siva. Karthikeya is a stern brahmachari God in the north. In fact, women are not allowed inside His temple in Pune. However in other places He has as his spouse, Devasena, the daughter of Indra, whom he wedded after his conquest over Surapadman and Tarakan.

Murugan is the God of eternal youth and beauty. The Tamil word *Murugu* actually means beauty and youth. As the God of hunters, he is the Mars of Hindu Mythology-Mars, the red planet, *செவ்வாய்* or Ankarakan. He is the Red Lord, செவ்வேள். So it is, that Vaittheeswaran Koil is considered to be Ankaraka Kshetra.

SURAPADMA

The demon-emperor who is the cause for the genesis of Murugan, was invincible. No God or power could destroy him except the son of Siva and Parvathi. The epics describe in detail the war between the demon forces and Murugan with his nine heroes headed by Veerabhahu. This great war cannot be described here for want of space but in the end, the spear of Muruga cuts Surapadma into two. This titanic conflict between Subramanya and Surapadman is seen by scholars as a representation of the struggle between the forces of chaos and disorder, wild and untamed, and the forces of culture and order. Surapadma is not totally destroyed but transformed into a peacock and a bantam. This attests to the process whereby wild nature is civilized and made useful to mankind.

Surapadma is a symbol of *Tamas* opposing Effulgence, or Darkness (*Anavamala* in Saiva Siddhantam) which is dispelled by the light of knowledge and wisdom. The two birds into which the demon was changed after the giant mango tree was cloven, - the peacock and the bantam, - are also symbols pregnant with meaning. The peacock with the snake held in its claws, symbolizes power over venom (or Death) and it becomes the mount of Murugan. The cock adorns the flag of Murugan. It is symbolic also, for it heralds the coming of a new dawn.

THE SPOUSES OF THE LORD

Devasena the daughter (or ward) of Indra is given in marriage to Muruga, who as the generalissimo of the celestial armies destroys the demon hordes of Surapadma. In Tamil texts it is ***Tirumurugatruppadai*** which makes the first mention of her name, not found in earlier literature. The second spouse of Murugan is Valli, the daughter of a Kurava chieftain, of a Kurinchi tract. Actually, Valli is not mentioned in the North Indian legends. She is purely autochthonous or indigenous, true to the *Akam* tradition of clandestine love and marriage - the Gandharva form of the North. The story of the wooing and the wedding of Valli by Murugan is one of the most delightful and best-known to the pious people of Tamilnadu. Truly, Valli may be taken as the human soul chased and eventually claimed by God till she becomes one with Him. The well-known poem of religious mysticism, "The Hound of Heaven" by Francis Thompson, comes to mind in this context. From the other end, Valli pining for Murugan after her first meeting, is a symbol of the human soul craving for union with God. It is again interesting to note that the word *Kumara* in the Maori language of the aboriginal tribes of New Zealand, means "Sweet white potato" which is also the tuber indicated by the Tamil word 'Valli'.

THE POWER AND THE GLORY OF MURUGA

Known by his various names Skanda, Subrahmanya, Karthikeya Kumara, Guha and Kanda, Lord Muruga along with his elder brother Lord Ganesa is the most widely worshipped God of the South. He is omnipotent, omnipresent, omniscient, the Eternal Spirit who is everywhere. His awesome power is seen in his overpowering of the terrible and dreaded demon - emperor Surapadman and his brother Tarakan, with the invincible spear given to Him by His mother Shakthi herself. He stands for as the English poet says, 'Beauty is Truth, Truth Beauty'. He is ever youthful. His Grace is boundless to his devotees, whatever their status.

Tirumurugatruppadai is chanted daily by the faithful devotees of the Lord who believe in him as the great Preceptor, the Supreme Ens, who will appear before them in his youthful and pleasing mild form abating his awesome power (as the ***Tirumurugatruppadai*** tells us in lines 287 to 291). A number of miracles are associated with the power of Murugan and his Grace. In Sikkil in Nagappattinam District is a famous temple of Muruga who is worshipped as Singaravelan, the handsome Lord with the spear. It has been reported by many eyewitnesses that during the annual Surasamharam festival (on Kandasashti day) the visage of the idol of the Lord perspires while receiving the spear from the Mother, Goddess Shakthi. Again in the Muruga shrine at Katirkamam in

Srilanka, the sanctum remains ever closed and Puja is offered only to the picture of the God drawn on a screen-cloth covering the entrance. None dare enter the *sanctum sanctorum* because of the terrible power concentrated within. Tradition has it that once in twelve years when repairs are undertaken to the roof of the shrine, only the oldest carpenter or artisan is chosen for the work, after finishing which he comes down and breathes his last, having accidentally or wilfully looked down into the shrine, and experienced a mystic tremendum.

THE SANSKRIT TRANSLATION

The Sanskrit rendering has been made by Brahmashri Panchapakesa Sastrigal of Melacauvery in Kumbakonam. A master of the Vedas and a famous exponent of religious and puranic texts in Sanskrit, he has brought to the work of translating one of the most difficult of Sangam classics, his rich experience, erudition and exegetical expertise. He is one of the most eminent among the accredited Vidwans of the Kanchi Kamakoti Mutt and held in high esteem by Their Holinesses the Sankaracharyas of Kanchi. On behalf of the Management of the Shanmugha College of Engineering and on my own behalf, I thank heartily, Brahmasri Sastrigal for rendering this work into eminently readable Sanskrit.

Thanjavur **K.G. SESHADRI**
6.7.1998

A NOTE ON TRANSLATION

A poem is something unique and a unique content requires a unique form. Truly speaking therefore, a poem cannot be translated but can only be paraphrased. This is the ideal position regarding translation from one language to another. But we keep on translating in spite of "the cruel inadequacy of translation" as **A.W. Ryder** puts it. Translation is one of the most worthwhile concerns in world affairs, for it is a valuable tool for cross-cultural communications among the linguistic territories.

The dilemma of the translator can be stated thus: i) whether to concentrate on the emotive meaning of the original or the verbal. ii) whether to stick to the frame-work of the original or spill over. iii) whether to take liberties with the original for the sake of artistic beauty or to follow the original closely, leaning towards literalness and fidelity.

The translator therefore faces two problems. If he were to be literal, the resulting translation may become prosaic and unpoetical. If he were to try to make his work artistically beautiful, he may expose himself to the change of being unfaithful to the text in places. A good translator therefore finds his own level depending upon the poetic situation on hand, remembering always the vital need for a proper communication of the content, meaning and significance of the original.

The best of translations can only be approximations. The present translator is no exception to this. To translate into modern and readable English.

a Sangam classic like ***Tirumurugatruppadai*** requires no mean scholarship in both the source language and target language. Archaic words, intricate constructions, long-drawn out sentences, terse style and economy of words, mark the Sangam texts, baffling the conscientious translator.

The terseness and compactness of ***Tirumuruga-truppadai*** cannot be transplanted into modern English The source text couched in all its power-packed brevity of ancient Tamil, unrolls like a coiled spring unfolding a whole skein of associations strange and novel to the modern reader. But the theme, the content, and the emotion underlying the original poem can to a large extent be transferred into English.

But to the present translator it has been an unalloyed pleasure, this ambitious rendering of an old religious Sangam classic singing the Glory and the Grace of the great Son of Siva - an adoration of the Lord, and almost an act of worship by itself, of ***Shanmuga*** enshrined in His six different encampments. I must thank the Chairman of Shanmugha College of Engineering for giving me this most satisfying assignment.

The ten individual verses usually subjoined to ***Tirumurugatruppadai*** are also supposed to have been written by Nakkeerar. Some of them are very well-known and popular among devotees. They have also been translated into English and appended to the English version of ***Tirumurugatruppadai.***

K.G. SESHADRI

திருமுருகாற்றுப்படை

இன்றைய கலியுகத்தில் கண்கண்ட தெய்வமாக கருணைபுரிந்து வரும் கடவுளாக கந்தன் அருள்பாலித்து வருகிறான். இவனுக்கு குன்றுதோறும் ஆடல் பிடித்தமானது, கந்தன், கடம்பன், கார்த்திகேயன், முருகன் என்று பலவித பெயர்களை பெற்றவன். இவன் தமிழ் தெய்வம் என போற்றப்படுகிறான். தமிழில் உயிரெழுத்து பன்னிரெண்டு மெய்யெழுத்து பதினெட்டு. கந்தனுக்கு கைகளும் பன்னிரெண்டு, கண்கள் பதினெட்டு. அகத்திய முனிவருக்கு கந்தன் தமிழை அளித்தான். அதை அவர் தொல்காப்பியருக்கு உபதேசித்தார். இவ்விதம் தமிழ் பரவியது என்று சொல்வது மரபு. முருகன் என்றால் அழகன் என்று பொருள். இந்த முருகனுடைய வரலாறு பல புத்தகங்களில் பலவாறாக கூறப்பட்டிருக்கிறது. இராமாயணத்தில் விசுவாமித்ர முனிவர் இராம லக்ஷ்மணர்களை அழைத்துச் செல்லும்பொழுது கங்கைக் கரையை கடந்தார். அப்பொழுது கார்த்திகேயனின் வரலாறு விசுவாமித்ரரால் விரிவாக விளக்கப்படுகிறது. ஸ்காந்தம் என்ற லக்ஷம் ஸ்லோகங்கள் கொண்ட புராணத்திலும் முருகன் வரலாறு நன்கு கூறப்பட்டிருக்கிறது. ஸ்கந்தம் என்றால் நழுவுதல் என்று பொருள். சிவபெருமானுடைய சக்தி நழுவியதால் முருகன் தோன்றினான். அதனால்தான் முருகனுக்கு ஸ்கந்தன் எனப் பெயர் ஏற்பட்டது. ஸ்கந்தன் என்பது தமிழில் கந்தன் என்பதாக ஆயிற்று. ஸ்கந்தன் வரலாற்றை விளக்குவதாலேயே ஸ்காந்தம் எனப்படுகிறது. கச்சியப்ப சிவாச்சாரியார் காஞ்சியில் கந்த புராணத்தை இயற்றி

வெளியிட்டார். மகாபாரதத்திலும் கந்தன் பெருமையை விசுவாமித்ரர் வெளியிடுவதாக விரிவாக இருக்கிறது. ராமாயணத்தில் இவ்வாறு சொல்லப்படுகிறது ; சிவனின் சக்தி நழுவியது. அதை தாங்குமாறு தேவர்கள் அக்னியைப் பணித்தனர். அக்னியும் அந்த சக்தியை தாங்கினார். பிறகு தான் தாங்கமுடியாமல் கங்கையில் விட்டார். கங்கையும் தாங்கமுடியாமல் சரவணம் என்ற நாணற்காட்டில் அந்த சக்தியை வைத்தாள். அங்கு கந்தன் தோன்றினான். சரவணத்தில் தோன்றியதால் சரவணபவன் என்று பெருமை பெற்றான். ஆறு குழந்தைகளாக முதலில் தோன்றினான். அந்த ஆறு குழந்தைகள் பாலுக்காக அழும்போது ஆறு கிருத்திகா தேவிகள் பாலை புகட்டினர். பிறகு ஆறுமுகமும் பன்னிரு கையும் கொண்ட ஒரே குழந்தையாக ஆனான். கிருத்திகா தேவிகள் பால் கொடுத்ததால் கார்த்திகேயன் எனப்படுகிறான். ஆதலால் தான் கார்த்திகை நட்சத்திரத்தில் முருகப்பெருமானை வழிபட்டால் பற்பல பயன்கள் பெறலாம் என்று புராணங்கள் கூறுகின்றன.

சிவபெருமானுடைய சத்தியோஜாதம் முதலிய ஐந்து முகங்களிலிருந்தும் சக்தியின் முகத்திலிருந்தும் நெற்றிக் கண்களிலிருந்தும் ஆறு நெருப்பு பொறிகள் தோன்றி அவைகளிலிருந்து தோன்றினான் என்று ஸ்காந்தம் கூறுகிறது.

கஸ்யபர் முதலிய ஆறு முனிவர்கள் அக்னிஹோத்ரம் செய்து வந்தனர். அவர்கள் குடிசையில் அக்னி பகவான் விளங்கி வந்தான். ஏழு முனிவர்களின் மனைவிகளும் மிகவும் அழகாக இருந்தனர். அக்னி பகவானுக்கு அவர்கள் இடத்தில் அன்பு இருந்தது. ஆனால் கற்புக்கரசிகளான

ரிஷிபத்னிகள் அக்னியிடம் நாட்டம் கொள்ளவில்லை. இந்த சமயத்தில் ஸ்வாஹா என்ற தேவியானவள் அக்னியிடம் ஆசை கொண்டாள். அக்னி அவளை ஏறெடுத்தும் பார்க்கவில்லை. அக்னி பகவான் முனிவர்களின் மனைவிகளை விரும்புகிறான் என்று தெரிந்துகொண்டு முனிவர்களின் மனைவிகள் உருவெடுத்து அக்னியிடம் ஸ்வாஹா தேவி சென்றாள். தன்னுடன் உறவாடியது முனிவர்களின் மனைவியே என்று நம்பிய அக்னிதேவன் ஸ்வாஹா தேவியுடன் கூடி மகிழ்ந்தான். இவ்விதம் முனிவர்களின் மனைவிகளாக உருவெடுத்து ஆறு தடவை அக்னியுடன் மகிழ்ந்த ஸ்வாஹாதேவி, ஒவ்வொருதடவையும் அக்னியின் சக்தியை பக்ஷி உருவம் எடுத்து ஒரு பள்ளத்தில் போட்டாள். (அருந்ததி உருவம் மட்டும் அவளால் எடுக்கமுடியவில்லை) இவ்விதம் ஸ்வாஹாதேவியினால் ஆறு தடவை எறியப்பட்ட அக்னியின் சக்தியிலிருந்து முருகன் தோன்றினான். இதனால் அக்னி பூ: என்ற பெயரும் முருகனுக்கு ஏற்பட்டது. முருகன் வரலாறு மகாபாரதத்தில் இவ்விதம் கூறப்பட்டுள்ளது. விவாகங்களில் தம்பதிகள் அருந்ததியை பார்க்கவேண்டும் என்று கூறப்பட்டுள்ளது. அப்பொழுது **ஸப்தருஷய: ப்ரதமாம் க்ருத்திகானாம் அருந்ததீம்** என்ற மந்திரத்தை மணமகன் கூறவேண்டும். இந்த மந்திரத்திலும் முருகன் வரலாறுதான் கூறப்பட்டிருக்கிறது. இதை பின்பற்றியே விசுவாமித்ரர் கூறுவதாக மகாபாரதத்திலும் முருகன் வரலாறு கூறப்பட்டுள்ளது.

ஆதிசங்கரர் முதலிய மகான்களும் முருகனை வழிபட்டு இருக்கின்றனர். திருச்சீர்அலைவாய் என்று கொண்டாடப்படும் திருச்செந்தூரில் பாம்பு நெளியும் மெட்டில் ஸுப்ரமணிய புஜங்கம் என்ற நூலை ஆதிசங்கரர் அருளிச்செய்திருக்கிறார்.

திருத்தணிகையில் சங்கீத மும்மூர்த்திகளில் ஒருவரான முத்துஸ்வாமி தீக்ஷிதருக்கு முருகன் சிறுவனாகத் தோன்றி அவர் வாயில் கற்கண்டை அளித்தான். அன்று முதல் சங்கீதத்தில் சிறந்தவராக ஆனார். குகன் அருளால் சங்கீதத்தில் திறமைபெற்றதால் தன்னுடைய ஒவ்வொரு பாட்டிலும் குருகுஹ என்று முத்திரை வைத்திருக்கிறார். திருவேரகம் என்ற சுவாமிமலையில் தந்தைக்கே ப்ரணவத்தின் பொருளை உபதேசித்து அருளினான்.

இப்பெருமை பெற்ற முருகனை வழிபடாதவர்கள் யாரும் இல்லை. அவர்களில் தலைசிறந்தவர் நக்கீரர். நக்கீரர் வரலாறு யாவரும் அறிந்ததே. சிவபெருமானோடு வாதம் புரிந்த நக்கீரரும் முருகபக்தரான நக்கீரரும் வேறுபட்டவர்கள் என்று ஆராய்ச்சியாளர்கள் எண்ணுகிறார்கள்.

நக்கீரருடைய திருமுருகாற்றுப்படை மிகச் சிறந்ததாகும். இதற்கு பலர் உரை எழுதிஇருக்கின்றனர். உரை இல்லாவிடில் திருமுருகாற்றுப்படையின் பொருள் அறிவது மிகவும் கடினம். இந்த திருமுருகாற்றுப்படை என்ற நூலிற்கு வடமொழியின் ஆக்கமானது என்னால் ஸ்ரீ வையாபுரிபிள்ளை அவர்களது உரையின் உதவி கொண்டே வடமொழியில் எழுதமுடிந்தது. இந்நூலிற்கு வடமொழியாக்கம் ஏற்கனவே எழுதப்பட்டிருக்கலாம் ஆனாலும் ஷண்முகா பொறியியல் கல்லூரியின் தாளாளர் ஸ்ரீமான் சேதுராமன் கூறியபடி தற்சமயம் என்னால் எழுதப்பட்டுள்ளது. பேராசிரியர் சேஷாத்ரி அவர்கள் ஆங்கிலத்திலும் இதை மொழிபெயர்த்துள்ளார். ஷண்முகனின் திருமுருகாற்றுப்படை ஷண்முகா கல்லூரியிலிருந்து வெளிவருவது மிகவும் பொருத்தமாகும்.

முருகனுக்கு இரு துணைவியர்; வள்ளி, தெய்வானை என்று போற்றப்படுபவர். முருகனுடைய வலது கண் ஸூர்யன், இடது கண் சந்திரன் என்றும் கூறுவது வழக்கம். வலது பக்கம் தேவி தன் கையில் தாமரை வைத்திருக்கிறாள். முருகன் வலது கண் தாமரையானதால் வலது தேவியின் கையில் உள்ள தாமரை என்றும் மலர்ந்தே இருக்கும். இடது பக்கம் உள்ள தேவியின் கையில் ஆம்பல் புஷ்பம் உள்ளது. முருகன் இடது கண் சந்திரனானதால் இந்த ஆம்பல் புஷ்பமும் என்றும் மலர்ந்தே இருக்கும். இவ்விதம் முருகனை வழிபடுபவர்களின் வாழ்க்கை என்றுமே மலர்ந்து இருக்கும். திருமுருகாற்றுப்படையை படிப்பவர்களும் மலர்ந்த வாழ்க்கையை பெற்றவர்களாக முருகனுடைய அருளால் பல்லாண்டு இன்புற்று வாழுமாறு முருகனை வேண்டுகிறேன். இவ்வரிய நூலை இரு பாஷைகளில் எழுதச் செய்து நூலாக வெளியிடுகிற ஷண்முகா கல்லூரியின் சான்றோர்களுக்கும் என் மட்டற்ற மகிழ்ச்சியைத் தெரிவித்துக்கொள்கிறேன்.

இவ்விதம்

கும்பகோணம் **S. பஞ்சாபகேச சாஸ்திரிகள்**

திருமுருகு ஆற்றுப்படை

1. திருப்பரங்குன்றம்

குமரவேளின் பெருமை

தெய்வயானையின் கணவன்

உலகம் உவப்ப வலன் ஏர்பு திரிதரு
பலர்புகழ் ஞாயிறு கடல் கண்டா அங்கு,
ஓ அற இமைக்கும் சேண் விளங்கு அவிர் ஒளி,
உறுநர்த் தாங்கிய மதன் உடை நோன் தாள்,
செறுநர்த் தேய்த்த செல் உறழ் தடக் கை,
மறு இல் கற்பின் வாணுதல் கணவன் -

கடப்பமாலை புரளும் மார்பினன்

கார்கோள் முகந்த கமஞ் சூல் மா மழை,
வாள் போழ் விசும்பில் வள் உறை சிதறி,
தலைப் பெயல் தலைஇய தண் நறுங் கானத்து,
இருள் படப் பொதுளிய பராரை மரா அத்து
உருள் பூந் தண் தார் புரளும் மார்பினன் -

சூரரமகளிரின் இயல்பு

மால் வரை நிவந்த சேண் உயர் வெற்பில்
கிண்கிணி கவைஇய ஒண் செஞ் சீறடி,
கணைக் கால், வாங்கிய நுசுப்பின், பணைத் தோள்,
கோபத்து அன்ன தோயப் பூந் துகில்,
பல் காசு நிரைத்த சில் காழ் அல்குல்,
கை புனைந்து இயற்றாக் கவின் பெறு வனப்பின்,
நாவலொடு பெயரிய பொலம் புனை அவிர்இழை,
சேண் இகந்து விளங்கும் செயிர் தீர் மேனி -
துணையோர் ஆய்ந்த இணை ஈர் ஒதித்
செங் கால் வெட்சிச் சீறிதழ் இடை இடுபு,
பைந் தாட் குவளைத் தூ இதழ் கிள்ளி,
தெய்வஉத்தியோடு வலம்புரி வயின் வைத்து,

திலகம் தைஇய தேம் கமழ் திரு நுதல்
மகரப்பகுவாய் தாழ மண்ணுறுத்து,
துவர முடித்த துகள் அறும் முச்சிப்
பெருந் தண் சண்பகம் செரீஇ, கருந் தகட்டு
உளைப் பூ மருதின் ஒள் இணர் அட்டி,
கிளைக் கவின்று எழுதரு கீழ் நீர்ச் செவ்வரும்பு
இணைப்புறு பிணையல் வளைஇ, துணைத் தக
வண் காது நிறைந்த பிண்டி ஒண் தளிர்
நுண் பூண் ஆகம் திளைப்ப, திண் காழ்
நறுங் குறடு உரிஞ்சிய பூங் கேழ்த் தேய்வை,
தேம் கமழ் மருது இணர் கடுப்ப, கோங்கின்
குவி முகிழ் இள முலைக் கொட்டி, விரி மலர்
வேங்கை நுண் தாது அப்பி, காண்வர,
வெள்ளில் குறு முறி கிள்ளுபு தெறியா,
'கோழி ஓங்கிய வென்று அடு விறற் கொடி
வாழிய பெரிது!' என்று ஏத்தி, பலர் உடன்
சீர் திகழ் சிலம்பு அகம் சிலம்பப் பாடி -
சூரரமகளிர் ஆடும் சோலை,

காந்தளின் கண்ணி சூடிய சென்னியன்

மந்தியும் அறியா மரன் பயில் அடுக்கத்து,
சுரும்பும் மூசாச் சுடர்ப் பூங் காந்தட்
பெருந் தண் கண்ணி மிலைந்த சென்னியன் -

முருகன் சூரனைத் தடிந்த வகை

பார் முதிர் பனிக் கடல் கலங்க உள் புக்கு,
சூர் முதல் தடிந்த சுடர் இலை நெடு வேல் -

பேய்மகளின் துணங்கைக் கூத்து

உலறிய கதுப்பின், பிறழ் பல் பேழ் வாய்,
சுழல் விழிப் பசுங் கண், சூர்த்த நோக்கின்,
கழல் கட் கூகையொடு கடும் பாம்பு தூங்கப்
பெரு முலை அலைக்கும் காதின், பிணர் மோட்டு,

உரு கெழு செலவின், அஞ்சுவரு பேய்மகள்
குருதி ஆடிய கூர் உகிர்க் கொடு விரல்
கண் தொட்டு உண்ட கழி முடைக் கருந் தலை
ஒண் தொடித் தடக் கையின் ஏந்தி, வெருவர
வென்று அடு விறற் களம் பாடி, தோள் பெயரா,
நிணம் தின் வாயள் துணங்கை தூங்க -

மாமரத்தை வெட்டிய வெற்றி

இரு பேர் உருவின் ஒரு பேர் யாக்கை,
அறு வேறு வகையின் அஞ்சுவர மண்டி,
அவுணர் நல் வலம் அடங்க, கவிழ் இணர்
மா முதல் தடிந்த மறு இல் கொற்றத்து,
எய்யா நல் இசைஇ செவ் வேற் சேஎய் -

ஆற்றுப்படுத்தல்

சேவடி படரும் செம்மல் உள்ளமொடு,
நலம் புரி கொள்கைப் புலம் பிரிந்து உறையும்,
செலவு நீ நயந்தனை ஆயின், பல உடன்,
நன்னர் நெஞ்சத்து இன் நசை வாய்ப்ப,
இன்னே பெறுதி, நீ முன்னிய வினையே:

திருப்பரங்குன்றில் முருகன் வீற்றிருத்தல்

செருப் புகன்று எடுத்த சேண் உயர் நெடுங் கொடி
வரிப் புனை பந்தொடு பாவை தூங்க,
பொருநர்த் தேய்த்த போர் அரு வாயில்,
திரு வீற்றிருந்த தீது தீர் நியமத்து,
மாடம் மலி மறுகின் கூடற் குடவயின் -
இருஞ் சேற்று அகல் வயல் விரிந்து வாய் அவிழ்ந்த
முள் தாட் தாமரைத் துஞ்சி, வைகறைக்
கள் கமழ் நெய்தல் ஊதி, எல் படக்
கண்போல் மலர்ந்த காமரு சுனை மலர்,
அஞ்சிறை வண்டின் அரிக் கணம் ஒலிக்கும் -
குன்று அமர்ந்து உறைதலும் உரியன், அதாஅன்று,

2. திருச் சீர் அலைவாய்

ஆறுமுகன் யானையின் மேல் ஏறி வருதல்

வைந்நுதி பொருத வடு ஆழ் வரி நுதல்
வாடா மாலை ஓடையொடு துயல்வர,
படு மணி இரட்டும் மருங்கின், கடு நடை,
கூற்றத்தன்ன மாற்று அரு மொய்ம்பின்,
கால் கிளர்ந்தன்ன வேழம் மேல்கொண்டு -

ஆறு முகங்களின் இயல்புகள்

ஐவேறு உருவின் செய்வினை முற்றிய
முடியொடு விளங்கிய முரண் மிகு திரு மணி
மின் உறழ் இமைப்பின் சென்னிப் பொற்ப,
நகை தாழ்பு துயல்வருஉம் வகை அமை பொலங் குழை
சேண் விளங்கு இயற்கை வாள் மதி கவைஇ
அகலா மீனின் அவிர்வன இமைப்ப,
தா இல் கொள்கைத் தம் தொழில் முடிமார்
மனன் நேர்பு எழுதரு வாள் நிற முகனே:
மா இருள் ஞாலம் மறு இன்றி விளங்க,
பல் கதிர் விரிந்தன்று, ஒரு முகம்: ஒரு முகம்,
ஆர்வலர் ஏத்த, அமர்ந்து இனிது ஒழுகி,
காதலின் உவந்து வரம் கொடுத்தன்றே: ஒரு முகம்
மந்திர விதியின் மரபுளி வழாஅ
அந்தணர் வேள்வி ஓர்க்கும்மே; ஒரு முகம்
எஞ்சிய பொருள்களை ஏமுற நாடி,
திங்கள் போலத் திசை விளக்கும்மே; ஒரு முகம்
செறுநர்த் தேய்த்துச் செல் சமம் முருக்கி,
கறுவுகொள் நெஞ்சமொடு களம் வேட்டன்றே; ஒரு முகம்,
குறவர் மட மகள், கொடி போல் நுசுப்பின்
மடவரல், வள்ளியொடு நகை அமர்ந்தன்றே;
ஆங்கு, அம் மூ-இரு முருகனும், முறை நவின்று ஒழுகலின் -

பன்னிரு கைகளின் தொழில்கள்

ஆரம் தாழ்ந்த அம் பகட்டு மார்பின்
செம் பொறி வாங்கிய, மொய்ம்பின், சுடர் விடுபு,
வண் புகழ் நிறைந்து, வசிந்து வாங்கு, நிமிர் தோள்:
விண் செலல் மரபின் ஐயர்க்கு ஏந்தியது
ஒரு கை, உக்கம் சேர்த்தியது ஒரு கை;
நலம் பெறு கலிங்கத்துக் குறங்கின்மிசை அசைஇயது ஒரு கை,
அங்குசம் கடாவ ஒரு கை; இரு கை
ஐ இரு வட்டமொடு எஃகு வலம் திரிப்ப; ஒரு கை
மார்பொடு பொலிய; ஒரு கை
தாரொடு பொலிய; ஒரு கை
கீழ் வீழ் தொடியொடு மீமிசைக் கொட்ப, ஒரு கை
பாடு இன் படு மணி இரட்ட; ஒரு கை
நீல் நிற விசும்பின் மலி துளி பொழிய, ஒரு கை
வான் அரமகளிர்க்கு வதுவை சூட்ட;
ஆங்கு, அப் பன்னிரு கையும் பாற்பட இயற்றி -

அலைவாயில் ஆறுமுகன் வந்தருளியிருக்கும் காட்சி

அந்தரப் பல்லியம் கறங்க, திண் காழ்
வயிர் எழுந்து இசைப்ப, வால் வளை ஞரல,
உரம் தலைக்கொண்ட உரும் இடி முரசமொடு
பல் பொறி மஞ்ஞை வெல் கொடி அகவ,
விசும்பு ஆறு ஆக விரைசெலல் முன்னி,
உலகம் புகழ்ந்த ஒங்கு உயர் விழுச் சீர்
அலைவாய்ச் சேறலும் நிலைஇய பண்பே, அதாஅன்று,

3. திரு ஆவினன்குடி

முன் செல்லும் முனிவரது இயல்புகள்

சீரை தைஇய உடுக்கையர், சீரொடு
வலம் புரி புரையும் வால் நரை முடியினர்,
மாசு அற இமைக்கும் உருவினர், மானின்
உரிவை தைஇய ஊன் கெடு மார்பின்
என்பு எழுந்து இயங்கும் யாக்கையர், நன் பகல்
பல உடன் கழிந்த உண்டியர், இகலொடு
செற்றம் நீக்கிய மனத்தினர், யாவதும்
கற்றோர் அறியா அறிவினர், கற்றோர்க்குத்
தாம் வரம்பு ஆகிய தலைமையர், காமமொடு
கடுஞ் சினம் கடிந்த காட்சியர், இடும்பை
யாவது அறியா இயல்பினர், மேவரத்
துனி இல் காட்சி முனிவர், முன் புக -

பாடுவார் இயல்பு

புகை முகந்தன்ன மாசு இல் தூ உடை,
முகை வாய் அவிழ்ந்த தகை சூழ் ஆகத்து,
செவி நேர்பு வைத்த செய்வுறு திவவின்
நல் யாழ் நவின்ற நயனுடைய நெஞ்சின்
மென் மொழி மேவலர், இன் நரம்பு உளர -

பாடும் மகளிர் இயல்பு

நோய் இன்று இயன்ற யாக்கையர், மாவின்
அவிர் தளிர் புரையும் மேனியர், அவிர்தொறும்
பொன்னுரை கடுக்கும் திதலையர், இன் நகைப்
பருமம் தாங்கிய பணிந்து ஏந்து அல்குல்,
மாசு இல் மகளிரோடு மறு இன்றி விளங்க:

திருமால், சிவன், இந்திரன், ஆகியோரின் இயல்புகள்

கடுவொடு ஒடுங்கிய தூம்புடை வால் எயிற்று,
அழல் என உயிர்க்கும் அஞ்சுவரு கடுந் திறல்,

பாம்பு படப் புடைக்கும் பல் வரிக் கொடுஞ் சிறைப்
புள் அணி நீள் கொடிச் செல்வனும்-வெள் ஏறு
வலம்வயின் உயரிய, பலர் புகழ் திணி தோள்,
உமை அமர்ந்து விளங்கும், இமையா முக் கண்,
மூஎயில் முருக்கிய, முரண் மிகு செல்வனும்-
நூற்றுப் பத்து அடுக்கிய நாட்டத்து, நூறு பல்
வேள்வி முற்றிய வென்று அடு கொற்றத்து,
ஈர்-இரண்டு ஏந்திய மருப்பின், எழில் நடை,
தாழ் பெருந் தடக் கை உயர்த்த யானை
எருத்தம் ஏறிய திருக் கிளர் செல்வனும் -

பிரமனுக்காக திரண்டு வந்த தேவர்கள்

நாற் பெருந் தெய்வத்து நல் நகர் நிலைஇய
உலகம் காக்கும் ஒன்று புரி கொள்கைப்
பலர் புகழ் மூவரும் தலைவர் ஆக,
ஏமுறு ஞாலம்தன்னில் தோன்றி,
தாமரை பயந்த தா இல் ஊழி
நான்முக ஒருவற் சுட்டி, காண்வர
பகலில் தோன்றும் இகல் இல் காட்சி
நால் வேறு இயற்கைப் பதினோரு மூவரொடு,
ஒன்பதிற்று இரட்டி உயர் நிலை பெறீஇயர் -

தேவர்கள் வருகின்ற காட்சி

மீன் பூத்தன்ன தோன்றலர், மீன் சேர்பு
வளி கிளர்ந்தன்ன செலவினர், வளியிடைத்
தீ எழுந்தன்ன திறலினர், தீப் பட
உரும் இடித்தன்ன குரலினர், விழுமிய
உறு குறை மருங்கில் தம் பெறுமுறை கொண்மார்,
அந்தரக் கொட்பினர், வந்து உடன் காண,

முருகன் மடந்தையோடு வீற்றிருத்தல்

தா இல் கொள்கை மடந்தையொடு, சில் நாள்,
ஆவினன்குடி அசைதலும் உரியன், அதாஅன்று,

4. திரு ஏரகம்

இருபிறப்பாளரின் இயல்பு

இரு-மூன்று எய்திய இயல்பினின் வழாஅது,
இருவர்ச் சுட்டிய பல் வேறு தொல் குடி,
அறு-நான்கு இரட்டி இளமை நல் யாண்டு
ஆறினில் கழிப்பிய, அறன் நவில் கொள்கை,
மூன்று வகைக் குறித்த முத் தீச் செல்வத்து,
இருபிறப்பாளர், பொழுது அறிந்து நுவல-

அந்தணர் வழிபடும் முறை

ஒன்பது கொண்ட மூன்று புரி நுண் ஞாண்,
புலராக் காழகம் புலர உடீஇ,
உச்சிக் கூப்பிய கையினர், தற்புகழ்ந்து,
ஆறு எழுத்து அடக்கிய அரு மறைக் கேள்வி
நா இயல் மருங்கில் நவிலப் பாடி,
விரை உறு நறு மலர் ஏந்தி - பெரிது உவந்து,
ஏரகத்து உறைதலும் உரியன் அதாஅன்று,

5. குன்றுதொறு ஆடல்

குரவைக் கூத்து

பைங்கொடி, நறைக் காய் இடை இடுபு, வேலன்,
அம் பொதிப் புட்டில் விரைஇ, குளவியொடு
வெண் கூதாளம் தொடுத்த கண்ணியன்;
நறுஞ் சாந்து அணிந்த கேழ் கிளர் மார்பின்:
கொடுந் தொழில் வல் வில் கொலைஇய கானவர்
நீடு அமை விளைந்த தேக் கட் தேறல்
குன்றகச் சிறுகுடிக் கிளையுடன் மகிழ்ந்து,
தொண்டகச் சிறு பறைக் குரவை அயர -

குன்றுதோறும் ஆடல்புரியும் தன்மை

விரல் உளர்ப்பு அவிழ்ந்த வேறுபடு நறுங் கான்,
குண்டு சுனை பூத்த வண்டு படு கண்ணி,
இணைத்த கோதை, அணைத்த கூந்தல்;
முடித்த குல்லை, இலையுடை நறும் பூ
செங் கால் மராஅத்த வால் இணர், இடை இடுபு,
சுரும்பு உணத் தொடுத்த பெருந் தண் மாத் தழை
திருந்து காழ் அல்குல் திளைப்ப உடீஇ,
மயில் கண்டன்ன மட நடை மகளிரொடு -
செய்யன, சிவந்த ஆடையன், செவ்வரைச்
செயலைத் தண் தளிர் துயல் வரும் காதினன்
கச்சினன், கழலினன், செச்சைக் கண்ணியன்,
குழலன், கோட்டன், குறும் பல்லியத்தன்,
தகரன், மஞ்ஞையன், புகர் இல் சேவல்அம்-
கொடியன், நெடியன், தொடி அணி தோளன் -
நரம்பு ஆர்த்தன்ன இன் குரல் தொகுதியொடு,
குறும் பொறிக் கொண்ட நறுந் தண் சாயல்
மருங்கில் கட்டிய நிலன் நேர்பு துகிலினன்,
முழவு உறழ் தடக் கையின் இயல ஏந்தி,
மென் தோள் பல் பிணை தழீஇ, தலைத்தந்து,
குன்றுதொறு ஆடலும் நின்ற தன் பண்பே, அதாஅன்று,

6. பழமுதிர்சோலை

முருகன் இருப்பிடங்கள்

சிறு தினை மலரொடு விரைஇ, மறி அறுத்து,
வாரணக் கொடியொடு வயிற் பட நிறீஇ,
ஊர்ஊர் கொண்ட சீர் கெழு விழவினும்,
ஆர்வலர் ஏத்த மே வரு நிலையினும்,
வேலன் தைஇய வெறி அயர் களனும்,
காடும் காவும் கவின் பெறு துருத்தியும்,
யாறும் குளனும், வேறு பல் வைப்பும்,
சதுக்கமும் சந்தியும், புதுப் பூங் கடம்பும்,
மன்றமும் பொதியிலும், கந்துடை நிலையினும் -

குறமகளின் வெறியாட்டு

நகரில் முருகனை ஆற்றுப்படுத்தல்

மாண் தலைக் கொடியொடு மண்ணி அமைவர,
நெய்யோடு ஐயவி அப்பி, ஐது உரைத்து,
குடந்தம்பட்டு, கொழு மலர் சிதறி,
முரண் கொள் உருவின் இரண்டு உடன் உடீஇ,
செந் நூல் யாத்து, வெண் பொரி சிதறி,
மத வலி நிலைஇய மாத் தாட் கொழு விடைக்
குருதியொடு விரைஇய தூ வெள் அரிசி
சில் பலிச் செய்து, பல் பிரப்பு இரீஇ,
சிறு பசுமஞ்சளொடு நறு விரை தெளித்து,
பெருந் தண் கணவீர நறுந் தண் மாலை
துணை அற அறுத்துத் தூங்க நாற்றி,
நளி மலைச் சிலம்பில் நல் நகர் வாழ்த்தி,
நறும் புகை எடுத்து, குறிஞ்சி பாடி,
இமிழ் இசை அருவியொடு இன் இயம் கறங்க,
உருவப் பல் பூத் தூஉய், வெருவரக்
குருதிச் செந் தினை பரப்பி, குறமகள்

முருகு இயம் நிறுத்து, முரணினர் உட்க,
முருகு ஆற்றுப்படுத்த உரு கெழு வியல் நகர்-

முருகனை வழிபடுதல்

ஆடு களம் சிலம்பப் பாடி, பலவுடன்
கோடு வாய்வைத்து, கொடு மணி இயக்கி,
ஓடாப் பூட்கைப் பிணிமுகம் வாழ்த்தி
வேண்டுநர் வேண்டியாங்கு எய்தினர் வழிபட,
ஆண்டு ஆண்டு உறைதலும் அறிந்தவாறே,

முருகனைக் கண்டு துதித்தல்

ஆண்டு ஆண்டு ஆயினும் ஆக, காண் தக
முந்து நீ கண்டுழி முகன் அமர்ந்து ஏத்தி,
கை தொழூஉப் பரவி, கால் உற வணங்கி -
'நெடும் பெருஞ் சிமையத்து நீலப் பைஞ் சுனை,
ஐவருள் ஒருவன் அங்கை ஏற்ப,
அறுவர் பயந்த ஆறு அமர் செல்வ!
ஆல் கெழு கடவுட் புதல்வ! மால் வரை
மலைமகள் மகனே! மாற்றோர் கூற்றே!
வெற்றி வெல் போர்க் கொற்றவை சிறுவ!
இழை அணி சிறப்பின் பழையோள் குழவி!
வானோர், வணங்கு வில், தானைத் தலைவ!
மாலை மார்ப! நூல் அறி புலவ!
செருவில் ஒருவ! பொரு விறல் மள்ள!
அந்தணர் வெறுக்கை! அறிந்தோர் சொல்மலை!
மங்கையர் கணவ! மைந்தர் ஏறே!
வேல் கெழு தடக் கைச் சால் பெருஞ் செல்வ!
குன்றம் கொன்ற குன்றாக் கொற்றத்து,
விண் பொரு நெடு வரைக் குறிஞ்சிக் கிழவ!
பலர் புகழ் நன்மொழிப் புலவர் ஏறே!
அரும் பெறல் மரபின் பெரும் பெயர் முருக!
நசையுநர்க்கு ஆர்த்தும் இசை பேர் ஆள!

அலந்தோர்க்கு அளிக்கும், பொலம் பூண், சேஎய்!
மண்டு அமர் கடந்த நின் வென்று ஆடு அகலத்து,
பரிசிலர்த் தாங்கும் உரு கெழு நெடு வேஎள்!
பெரியோர் ஏத்தும் பெரும் பெயர் இயவுள்!
சூர் மருங்கு அறுத்த மொய்ம்பின் மதவலி!
போர் மிகு பொருந! குரிசில்!' எனப் பல,
யான் அறி அளவையின், ஏத்தி ஆனாது-

கருதி வந்ததை மொழிதல்

நின் அளந்து அறிதல் மன் உயிர்க்கு அருமையின்,
நின் அடி உள்ளி வந்தனென்; நின்னொடு
புரையுநர் இல்லாப் புலமையோய்!' எனக்
குறித்தது மொழியா அளவையின்-

சேவிப்போர் கூற்று

குறித்து உடன்
வேறு பல் உருவின் குறும் பல் கூளியர்,
சாறு அயர் களத்து வீறு பெறத் தோன்றி,
'அளியன் தானே முது வாய் இரவலன்;
வந்தோன், பெரும! நின் வண் புகழ் நயந்து' என-
'இனியவும் நல்லவும் நனி பல ஏத்தி:'

முருகன் அருள்புரிதல்

தெய்வம் சான்ற திறல் விளங்கு உருவின்,
வான் தோய் நிவப்பின், தான் வந்து எய்தி,
அணங்கு சால் உயர்நிலை தழீஇ, பண்டைத் தன்
மணம் கமழ் தெய்வத்து இள நலம் காட்டி,
'அஞ்சல் ஓம்புமதி, அறிவல் நின் வரவு' என,
அன்புடை நல் மொழி அளைஇ, விளிவு இன்று,
இருள் நிற முந்நீர் வளைஇய உலகத்து
ஒரு நீ ஆகித் தோன்ற, விழுமிய
பெறல் அரும் பரிசில் நல்குமதி-

அருவியின் காட்சியும் இயற்கைவளமும்

பலவுடன்
வேறு பல் துகிலின் நுடங்கி, அகில் சுமந்து,
ஆர முழு முதல் உருட்டி, வேரற்
பூவுடை அலங்கு சினை புலம்ப, வேர் கீண்டு,
விண் பொரு நெடு வரைப் பரிதியின் தொடுத்த
தண் கமழ் அலர் இறால் சிதைய, நன் பல
ஆசினி முது சுளை கலாவ, மீமிசை
நாக நறு மலர் உதிர, யூகமொடு
மா முக முசுக்கலை பனிப்ப, பூ நுதல்
இரும் பிடி குளிர்ப்ப வீசி, பெருங் களிற்று
முத்துடை வான் கோடு தழிஇ, தத்துற்று
நன் பொன் மணி நிறம் கிளர, பொன் கொழியா,
வாழை முழு முதல் துமிய, தாழை
இளநீர் விழுக் குலை உதிர, தாக்கி,
கறிக் கொடிக் கருந் துணர் சாய, பொறிப் புற
மட நடை மஞ்ஞை பலவுடன் வெரீஇ,
கோழி வயப் பெடை இரிய, கேழலொடு
இரும் பனை வெளிற்றின் புன் சாய் அன்ன
குரூஉ மயிர் யாக்கைக் குடா அடி உளியம்
பெருங் கல் விடர்அளைச் செறிய, கருங் கோட்டு
ஆமா நல் ஏறு சிலைப்ப, சேண் நின்று
இழுமென இழிதரும் அருவி,
பழம் முதிர் சோலைமலை கிழவோனே!

குமரவேளை மதுரைக் கணக்காயனார் மகனார்
நக்கீரனார் பாடியது.
திருமுருகாற்றுப்படை முற்றும்

தனிப் பாடல்கள்

குன்றம் எறிந்தாய்! குரைகடலில் சூர் தடிந்தாய்!
புன் தலைய பூதப் பொரு படையாய்! என்றும்
இளையாய்! அழகியாய்! ஏறு ஊர்ந்தான் ஏறே!
உளையாய் என் உள்ளத்து உறை. 1

குன்றம் எறிந்ததுவும், குன்றப் போர் செய்ததுவும்,
அன்று அங்கு அமரர் இடர் தீர்த்ததுவும், இன்று என்னைக்
கைவிடா நின்றதுவும், கற்பொதும்பில் காத்ததுவும்,
மெய் விடா வீரன் கை வேல்! 2

வீர வேல், தாரை வேல், விண்ணோர் சிறை மீட்ட
தீர வேல், செவ்வேள் திருக்கை வேல், வாரி
குளித்த வேல், கொற்ற வேல், சூர் மார்பும் குன்றும்
துளைத்த வேல்-உண்டே துணை. 3

இன்னம் ஒரு கால், எனது இடும்பைக் குன்றுக்கும்,
கொல் நவில் வேல் சூர் தடிந்த கொற்றவா! முன்னம்
பனி வேய் நெடுங் குன்றம் பட்டு உருவத் தொட்ட
தனி வேலை வாங்கத் தகும். 4

உன்னை ஒழிய ஒருவரையும் நம்புகிலேன்;
பின்னை ஒருவரை யான் பின்செல்லேன்-பன்னிரு கைக்
கோலப்பா! வானோர் கொடிய வினை தீர்த்தருளும்
வேலப்பா! செந்தி வாழ்வே! 5

அஞ்சும் முகம் தோன்றின், ஆறுமுகம் தோன்றும்:
வெஞ் சமரில், 'அஞ்சல்' என வேல் தோன்றும் ; நெஞ்சில்
ஒரு கால் நினைக்கின், இரு காலும் தோன்றும்-
முருகா!' என்று ஓதுவார் முன். 6

முருகனே! செந்தி முதல்வனே! மாயோன்
மருகனே! ஈசன் மகனே! ஒரு கை முகன்
தம்பியே! நின்னுடைய தண்டைக் கால் எப்பொழுதும்
நம்பியே கைதொழுவேன், நான். 7

காக்கக் கடவிய நீ காவாது இருந்தக்கால்,
ஆர்க்குப் பரம் ஆம் அறுமுகவா! பூக்கும்
கடம்பா! முருகா! கதிர் வேலா! நல்ல
இடம்காண்; இரங்காய், இனி! 8

பரங்குன்றில் பன்னிரு கைக் கோமான்தன் பாதம்
கரம் கூப்பி, கண் குளிரக் கண்டு, சுருங்காமல்,
ஆசையால், நெஞ்சே! அணி முருகு ஆற்றுப்படையைப்
பூசையாக் கொண்டே புகல். 9

நக்கீரர்தாம் உரைத்த நல் முருகு ஆற்றுப்படையை,
தற்கோல, நாள்தோறும் சாற்றினால், முன் கோல
மா முருகன் வந்து, மனக் கவலை தீர்த்தருளி,
தான் நினைத்த எல்லாம் தரும். 10

तिरुमुरुगाट्रुप्पडै

तिरुप्परन्गुन्ड्रम्

सर्वैः प्रशस्यमानः लोके सर्वप्राणिनां सन्तोषकरः भानुः महामेरुं प्रदक्षिणं परिभ्रमन् महत्तोर्णवात् यथा उदेति तथा सर्वदा दशा शाव्यापि प्रभः स्कन्दः प्रकाशते । भानुः बाड्यं तमः व्यपोहति । स्कन्दस्तु आन्तरमपि आणावादि मलत्रयरूपं, तमः स्मरणमात्रेण विनाशयति । सूर्यं पश्यतां समुद्रस्य नैल्यं सूर्यस्य आरुण्यं च यथा मनसि द्योतते तथा स्कन्दं पश्यतां तस्य वाहन मयूरस्य नैल्यं स्कन्दस्य आरुण्यं च मनसि प्रकाशते । तस्य ललितौ बलिष्टौ, चरणौ उपासकानां पापजातं अज्ञानं च व्यपोड्य तान् संरक्षतः । तस्य कराः अशनिव्रत् विरोधिनाशन समर्थाः । सः अमलपातिव्रत्य भरितायाः कान्ति कान्त ललाटपट्ट शोभमानायाः देवसेनायाः धवः। समुद्रात् जलं पीत्वा जल गर्भः कृष्ण मेघः सूर्य चन्द्राभ्यां वितिमिरे वियति स्थित्वा बृहत् वर्ष धाराः विशीर्य प्रावृट् काले प्रथम प्रवर्षेण शीतगन्ध युक्तकानने सान्द्रं प्रवृत्तस्य बृहन्मूलस्य श्वेत कदम्बस्य पुष्पैः रथचक्रवत् विरचिताः शीतवर्तुल मालाः तस्य उरसि चलन्ति । ऊर्ध्व प्रवृद्ध बृहत् वंशयुतस्य वियद्व्यापि पर्वतस्य, काननेषु, देवतात्वेन सर्वेषां भयप्रदाः देवकन्याः परस्परं संगताः सत्यः मनोहर पर्वतप्रदेशेषु प्रतिध्वनिः यथा भवति तथा गायन्ति नृत्यन्ति च । एताः शिञ्जानि मणिमञ्जीरयुत ललित रक्त पादाः अल्पावलग्नाः च ।'एतासां अंसाः वंशोपमाः । एतासां वसतानि इन्द्रगोपवत् स्वभावतः रक्तानि,नानाविधरत्नप्रोताः सप्तसरयुताः मेखलाः एतासां अवलग्ने विलसन्ति । स्वभावत एव,एताः रम्याः एतादृश

सौन्दर्यं कृत्रिमेन संपादयितुं अशक्यम् । एतासां कान्तिमन्ति आभरणानि जाम्बूनदेन निर्मितानि । एतासां तनवः निर्दुष्टाः दूरव्यापि प्रभाभरिताश्च । एतासां देवपत्नी सैरन्ध्रयः धगद्धगायमान सीमन्तयुत समे केश समूहे, रक्त वृन्त युत पुष्पाणां मकरन्दान् विकीर्य मध्ये कुवलय पुष्पाणि निकृन्त्य ग्रथ्नान्ति । श्री देवी नामकं शिरोभूषणमपि दक्षिणावर्त शङ्खरूपं उचिते स्थाने स्थापयन्ति । एतासां ललित ललाटे तिमिङ्गिलस्य विवृतास्यवत् कृतं आभरणमपि लम्बयन्ति । सम्यग्रथित केशे निरागसि चम्पक पुष्पाणि निबघ्नन्ति । कृष्ण प्रान्त दलयुक्तेन तूलकल्पेन मरुवकेन केशान् अलङ्कुर्वन्ति । अशोकदलैः समैः मांसलितौ कर्णौ भूषयन्ति । विचित्रैः आभरणैः भूषितयोःस्तनयोः सुगन्धि चन्दनं लिम्पन्ति । कपित्थस्य अल्पानि दलात्रि परस्परं प्रक्षिप्य क्रीडन्ति ।

अचलः अभिमुखः भूत्वा असुराणां हन्ता सर्वदा सर्वथा विजेता कुक्कुट ध्वजः चिरं जीवतु अति आशासते ।

एतादृश महिमयुताधित्यकायां मर्कट दुरारोहाः वृक्षाः निबिडिताः। तत्र कान्त पुष्पाणि मधुकरा अपि न चुम्बन्ति । सप्रभा शीतलिता कान्तपुष्पमाला स्कन्दचरणयोः सदा विलसति ।

सदा भ्राजमाना पत्राकाराग्रयुता दीर्घा स्कन्दशक्तिः अतिप्राचीन समुद्रस्यापि प्रकम्पयितारं, तत्र प्रविश्य विलीनं शूरपद्मं द्विधा अभिनत् । अश्वशिरसं मर्त्यकायं बृहद्वपुषं शूरपद्मं साशक्तिः भिन्नभिन्नं अकरोत् । सः पुष्पकदम्ब युक्तः चूत वृक्षः अजनि,असुराणां भयंकरः सः स्कन्दः युद्दद्देशं गत्वा तेषां अतः परं कदापि जयः यथा न भवति तथा शूरं अहनत् ।

तस्मिन् युद्धप्रदेशे संमिलिताः पिशाच्यः शुष्ककेशाः विकृतदन्ताः महदास्याः चपल तारकाः वसास्यन्दि नेत्राः उलूक सर्पयुक्त भयंकरस्तनाः बृहत्कर्णाः रक्तस्त्राविनखाश्च । स्वनखैः मृतानां असुराणां पूतिगन्धि गुरवेभ्यः चक्षूंषि उत्पाटय आखाद्यस्वबृहत्भुजेषु रक्षः शिरांसि निधाय भीभत्साः असुरसमक्षं स्कन्दस्य विजयं गायन्त्यः नृत्यन्त्यच विलसन्ति ।

एतादृश निर्दुष्ट विजयवान् अनन्त कीर्तिमान् रक्तस्त्रपित शक्तियुतश्च स्कन्दः विराजते । स्कन्दचरण ध्याननिरतः त्वं शुद्धमनसा तत्साक्षत्कारेच्छुः तन्निकटं जिगमिषुश्च असि । सद्गुणानां समवायेन शान्तमनसि स्कन्द साक्षात्कारः यथाभवति तथा अद्यैव यत्नं कुरु । सः स्कन्दः इदानीं संतुष्टान्तरंगः विराजते पराचले । युद्धे विजयप्रदर्शकः कुक्कुट ध्वजः अन्तरिक्षाक्रान्तः उच्चलति । पराजितान् भ्रातृव्यान् स्त्रीवेष धारिणः कृत्वा द्वारे निरुध्य तन्तुनिर्मितं कन्दुकं साल भञ्जिकां च लम्बयन्ति इति संप्रदायः । स्कन्देन सर्वेऽपि असुराः हताः अतः एतादृश कन्दुकेन साल भञ्जिकया च किमपि फलं नास्ति । युद्धाभावात् पराचल विपणिवीथ्यां निर्दुष्टायां श्री देवी क्रीडति । पराचले सुभगपक्षाः मधुकराः कृष्णसूदयुक्त वने जलजेषु रात्रौ निद्रासुखमनुभूय उषसि मधुस्यन्दि पुष्पेभ्यः विकसद्भयः निर्गत्य ह्रींकारं कुर्वन्ति । एतादृश महिमवति पराचले स्कन्दः भक्तान्रक्षति इति तात्पर्यार्थः ॥

तिरुच्छेन्धूर

सद्भिः संस्तुते सुखप्रदे प्रथिमप्रभाव यशोयुते जयन्तीपुरे नित्यवासं अभिरोचयामास स्कन्दः। तत्र स्वस्वरुपेण विराजते। विनिमयेन शिञ्जित मणिविकसत् पार्श्वयुते त्वरित गतियुते वैवस्वतस्य अप्रकम्प्य

बलमिव बलयुते गजेन्द्रे अङ्कुश व्रणाहित मस्तके सौवर्णमालाकिरीटयुतः स्कन्दः आरुह्य विलसति । पञ्चेन्द्रिय प्रयत्नेन निर्मित किरीटे विविध वर्णयुताः मणयः विद्युदिव विलसन्तः स्कन्दस्य उत्तमाङ्गं अलं कुर्वन्ति । स्वभावतः दूरदेशवर्तिनः चन्द्रस्य परितः तं अनपहाय वर्तमानाः तारकां इव प्रकाशयुतौ सुवर्णकुण्डलौ तस्यकर्णयोः चलन्तौ प्रकाशेते । विषादाव्यतिषक्त मनसां आफलोदयतपसां महतां मनसि प्रादुर्भूय प्रभायुक्तािने स्कन्दस्य मुखानि तापं अपहरन्ति । षण्मुखेषु एकं मुख, अन्धीभूतम् जगत निस्तमस्कं यथाभवति तथा प्रभोत्पादकम् वर्तते । एकं मुखं स्तुतानांभक्तानां यथाभिलाषं मधुरं प्रादुर्भूय तेषां प्रेमातिशयेन सन्तुष्य वरं ददाति । एकं मुखं वैदिकमन्त्रैः प्रमादरहितं अनुष्टातॄणां ब्राह्मणानां यागेषु उपद्रवः यथा न भवति तथा रक्षणं करोति । एकं मुखं जनानां, बुधादिभिः ग्रहीतुं अशक्यं सत् समस्तवस्तूनि यथासुखप्रदानि भवन्ति तथा अनुगृह्य पूर्णकल चन्द्र इव सर्वासुदिक्षु प्रकाशते । एकं मुखं विरोधिनो विनिहत्य विरोधिभिः परेषु कृतं युद्धं विनाश्य दीर्घक्रोधेन मनसायुद्धं काङ्क्षते । एकं मुखं लतेव अदृश्य मध्यया व्याधयुवत्या भोगं अभिरोचते । एवं तस्य षण्मुखानि स्वस्वक्रियाः यथा नियमं निवर्तयन्ति ।

लम्बित माले ललितमहिम युक्ते तस्य उरसि उत्तमलक्षणयुक्ताः रेखाः तस्य अंसपर्यन्तं दीर्घाःविराजन्ते । तस्य अंशप्रदेशाःबलिष्टाः सप्रभाः सश्लोकाः वक्राः उन्नताश्च विद्यन्ते । तस्य हस्तेषु अन्यतमः खगामिनां आचारवतां देवर्षाणां रक्षणे जागरूकः भवति । एकः हस्तः कटिनिक्षिप्तः । एकः हस्तः विचित्र वस्त्र धारिणः जानुप्रदेशस्य

उपरि निक्षिप्तः । एकः हस्तः अङ्कुशं बिभर्ति । द्वौ हस्तौ आश्चर्यकरं खेटकं, शक्तिं च सदा भ्रमयतः । एकः हस्तः उरसि विराजते । एकः हस्तः जपमालया ललितं विद्योदते । उद्यतः एकः हस्तः स्त्रं सनेन निपतित ध्वजेन उपरि बंभ्रमीति । एकः हस्तः मधुरस्वनां घण्टां विनिमयेन सस्वनां करोति । एकः हस्तः कृष्णमेघेभ्यः वृष्टिधाराः संस्रावयति । एकः हस्तः देव कन्यानां कल्याण मालाः प्रतिमोचयति। एवं द्वादश हस्ताः स्वस्व क्रियाः यथानियमं अनुतिष्टन्ति ॥

फलनि

दुन्दुभिं नाद नादिते वज्रायुत श्रृंगवाद्य रचनयुते श्वेत शंखैः शब्दिते अत्यन्त बलिष्ट अशनिकाल्प मुरजवाद्य रवयुते (प्रदेशे) स्कन्दस्य ध्वजान्तर्गतः मयूरः स्कन्दस्य विजयं स्वकेकाशब्देन उद्घोषयति । तदानीं स्कन्दः आकाशगमनं अवलम्ब्य अत्र आगत्य विश्रान्ति लभते ।

स्कन्दः अकलङ्कपातिव्रत्य भरितया देवसेनया पत्न्या सह अत्र आगत्य मोदते । पद्मजः परार्धद्वयजीवी चतुर्मुखः कदाचित् स्कन्दे अपराधमकरोत् । सः अपराधः विव्रियते । स्कन्दः असुरान् हत्वा इन्द्रपुत्रीं देवसेनां उदवहत् ।

तदानीं स्व हस्तस्थितां शक्तिं प्रेक्ष्य एतस्य प्रभावेणैव अस्माभिः एतादृशः विजयः प्राप्तः इत्यवोचत् । तदानीम् सन्निहितः ब्रह्मा मत्प्रभावेणैव अस्य आयुधस्य विशेषशक्तिः इति प्रत्यब्रवीत् । तदा स्कन्दः मच्छक्तेः शक्ति प्रदाने किं वा सामर्थ्यं तव विद्यते इति

क्रुद्धः वराकस्त्वं ! गच्छ भूलोकं इत्यशपत्, ब्रह्मणः शापपरिहारार्थं विष्णवादयः भूलोकमागताः इति पौराणी कथा । तथा च विधिशापापनोदनाय अहरिव निर्मोहाः शुद्धमनसः स्वभाव चतुष्टय युक्ताः विष्णवादयः त्रयस्त्रिंशत् देवाः अष्टादशप्राणयुक्तैः गणैस्सह वियन्मार्गेण आगताः ।

तेषु अक्रोधमनसः मुनयः अभिलाषेण पुरतः गताः। ते दक्षिणावर्त शंखवत् सम्यक बद्ध केशाः स्यूत वत्कल वाससः शुद्धदेहाः । कृष्णाजिनेन प्रावृत धमनि सन्तताः । चिरकालात्परं पारणवन्तः। अविरुद्धमनसः क्रोधरहिताश्च । सर्वज्ञैरपि अज्ञात बुद्धयः । विज्ञानवतां अग्रगण्याः कामक्रोधरहिताः बुद्धिमन्तः शोकमोह रहित स्वभावाः ।

तदानीं प्रेमभरिताः ललित भाषिणः गन्धर्वाः वीणां वादयन्तः अगच्छन् । धूमवत धूमवर्णानि निर्मलानि वासांसी वसानाः ते फुल्ल पुष्प ग्रथितमालोरस्काः । श्रुतिशुद्धतया निर्मित तन्त्रीयुताः एतेषां वीणाः। एतैस्मह गन्धर्व पत्न्योपि विलसन्ति । एताः निरामयशरीराः चूतांकुर्वत् ललितवर्णाः। हेमवर्ण वली विभागाः मधुर शिञ्जानयुतां अष्टादश रीति भरितां मेखलां अवलग्ने सदा भूषयन्ति । सदा निर्मलाश्च विराजन्ते । एवं अनुसरद्भिः एतैस्सह चत्वारः लोकपालाः विष्णुः शिवः साधवः जगद्रक्षणे जागरूकाः सर्वे देवाश्च अत्र सदा विराजन्ते ।

तेषु विषलग्न द्वारयुत श्वेतदन्तानां अग्निरिव उचक्षणवासं कृत्वा समेषां भयदानां तीक्ष्ण वीर्यवतां उरगाणां नाशकः । बहुरीति युक्त

पक्ष युक्तः गरुडः विष्णोः ध्वजे विराजते । शुक्ल ऋषभध्वजः यस्य दक्षिणपार्श्वे विराजते पृथुयशाः उमार्धशरीरः निमेषरहित नेत्रत्रयः त्रिपुर दाहकः सः परमेश्वरः भक्तान् अनुगृह्णाति । वसुमान् सहस्रनेत्रः शतक्रतुः विरोधिनाशनेन सर्वदा विजेता इन्द्रः चतुर्दन्तस्य पृथुकायस्य ललितगतेः उद्यतेन शुण्डादण्डेन युतस्य ऐरावतस्य मस्तकमारुह्य विराजते ।

खे प्रफुल्ल पुष्पवत् राजामान नक्षत्राणीव प्रकाशमानाः वातप्रसारेण च उग्रशब्दाः प्रभूतवातेन ज्वलदग्निकल्पाः अण्न्युत्पादकाशनिवत् सिंहनादं कुर्वन्तः च एते गच्छन्ति एतेषां अनुग्रहाय अत्र स्कन्दः दृष्टिगोचरः सदा (सान्निद्यं) करोति

तिरुवेरगम्

वामिशैलनाम्नि पुण्य क्षेत्रे स्कन्दः सदा सान्निद्यं करोति । अत्रद्विजाः भूदेवाः उचितकाले स्कान्दं स्तुवन्ति । एते पितृवंशे, मातृकुले च प्रशस्त प्रभावयुते वंशे लब्ध जन्मानः । एते यजन, याजन,अध्ययन,अध्यापन दान प्रतिग्रहरूप षट्सु कर्मसु नियमेन निष्णाताः अष्टाचत्वारिंशत्वर्षाणि चरित ब्रह्मचर्याः धर्मज्ञाः धर्मवक्तारश्च । गार्हपत्यः दक्षिणाग्निः, आहवनीयः इति अग्नित्रयमेव वसुत्वेन मन्यमानाः अरन्युपासकाश्च । नवतन्तुयुतं त्रिवृतं यज्ञोपवीतं सदा बिभ्रति । शरीरे आर्द्रवस्त्रं वसानाः शिरस्यञ्जलिमादाय स्कन्दं प्रशंसन्तः "ओं शरवणभव" इति षष्टाक्षरं मन्त्रं सदा उच्छरन्तः सुगन्ध पुष्पैः स्कन्दं पूजयन्ति । एतादृश सपर्यया अतीव हृष्टः स्कन्दः अस्मिन् स्वामिशैले सान्निद्यं करोति ॥

कुन्रुतोराडल

प्रतिपर्वतं शक्ति हस्तः नर्तनपरःसन् स्कन्दः विलसति अयमस्यस्वभावः। स्कन्दपूजकस्यापि द्रविटयां वेलन इति नाम सः स्कन्दाविष्टः भक्तानां भावि भव्य कथकः। अयं पूजकोपि शक्ति हस्तः भवति,अतः अस्य वेलन इति नाम। पर्वत प्रान्तेषु अयं पूजकः वेलन इति नाम्ना इदानीमपि व्यवह्रियते, पर्वतेषु वधं कृत्वा जीवन्तः दृढधनुषः व्याधाः सुगन्धिचन्दनलिप्ताङ्गाः चिरकालं वंशोत्पन्नं मधुरंमधु शाखानगरेषु स्वबन्धुभिस्सह पायं पायं हृष्टाः तोण्डरु इति वाद्यं उद्घोषयन्तः नृत्यन्तो विराजन्ते। एतेषां स्त्रियः अंगुलीभिः पुष्पाणि विकासयन्ति। एवं अतीव निम्नेषु ह्रदेषु प्रफुल्लानि पुष्पानि मधुकरचुम्बितानि चिकुरेषु बध्नन्ति। बद्धकचाश्च शोभन्ते। बहुपर्णान् रक्तवृन्तान् सुगन्धि शुक्लकूतांकुरान् अन्तरालेषु मधुकरयुक्त केतकीपुष्पवतः, रत्नमेखलायुक्त अवलग्नेषु चलं बध्नन्ति। मन्दगतयः मयूर्य इव एता अपि कुरवै इति नृत्यं कुर्वन्ति ।

अल्पांसाः मृगीसदृश्यः एताः वराङ्गनाः स्कन्दोपि स्वपृथुभुजेन गाढमालिंग्य नृत्यति। अयं, नागवल्लीलतासु जातीपत्राणि अन्तरालेषु दृढं बध्वा वनमालिकाभिस्सह निबद्ध भङ्गीयुतः रक्तांगः रक्तवस्त्रश्च, रक्तमूलयुताशोकवृक्षस्य सुशीतल पल्लवैः चलत्कर्णः। बद्धकचः पादाभरणयुतः पुष्पमाला धारी च। वंशं श्रृङ्गं च ध्मायति तेन मधुरं गानं गायति। छाग मयूर वाहनः। निर्मल कुक्कुट ध्वजः अत्युन्नतः अङ्गदालंकृतःच पुष्पाश्चिच तूषयुतं शीतलं भूमौ परिवर्तमानं वस्त्रं सदा बध्नाति। मधुरं गायन्तीभिः स्त्रीभिः सह नृत्यति, एवं प्रति पर्वतं नर्तनपरःकि च ॥

फलमुतिर्चोलै

अल्पप्रियङ्गुतण्डुलान् पुष्पैस्सह भगवतः पुरतः प्रसार्य छागंछित्वा कुकुटध्वजं उद्यम्य प्रतिग्रामं प्रतिनगरं भक्तैः भक्त्या कृतेषु उत्सवेषु स्कन्दः सान्निध्यं तनोति दार्वादिभिःनिर्मितेषु छागेषु,वनेषु,वृक्षपरीतेषु,प्रदेश्वेषु नद्याः मध्यवर्तिषु सैकतेषु नदीषु तटागेषु,बहुषु स्थलेषु, चतुष्पथेषु,नूतनकुसुमयुतकदम्बतरुषु, ग्राममध्यस्थ तरुमूलेषु रङ्ग स्थलेषु पशुनिकषयुतासु,तरीषु च स्कन्दः विलासं करोतिः कि च । वैरिणां भयं यथा भवति तथा स्वयं प्रादुर्भूय करालाचलालयेषु स्कन्दः सन्निधत्ते। तत्र व्याधकन्यकाः महिमयुक्त कुक्कुट ध्वजान् उछ्रयन्ति। आज्यलिप्तान् गौरसर्षपान् लिम्पन्ति। परैः यथा न श्रूयते तथामन्त्रानुच्चरन्ति। प्रणामपूर्वकं पुष्पाणि विकिरन्ति। चित्राणि वासांसि वसानाः विलसन्ति। रक्त तन्तुभिः रक्षां बध्नन्ति। अत्यन्त बलयुतपादाना पीवरछागानां रक्तमिश्रित श्वेततण्डुलान् बलित्वेन कल्पयन्ति। तेषु आलयेषु हरिद्रोदकानि सुगन्धि जलानि च सिश्चन्ति। शीतलानि महान्ति, जपाकुसुमानि समंछित्वा आन्दोलयन्ति दूपं दर्शयन्ति । कुरिश्चिगीतानि गायन्ति। मधुर निर्झर खामिश्रित वाद्यशब्दैः तारतम्य रहितैःनैकवर्णानि पुष्पाणि विकिरन्ति। रक्तमिक्षितप्रियङ्गुधान्यानि विरोधिभीत्यर्थं तत्र तत्र प्रसरन्ति। स्कन्द प्रियाणिवाद्यानि वादयन्ति । गिरिस्थ ग्राम समुदायः सर्वदा जयतु इति आशासते। गीतं श्रुत्वा महाजनाः यथा हा हा कारं कुर्युः तथा गायन्ति। शृङ्गाणि घण्टाश्च वादयन्ति। अकुण्ठितबलं रोगमुखं नामकं गजं महीकुर्वन्ति। एवं ललनाःशान्तिं कृत्वा स्कन्दं प्रसाध्य तत्प्रसाधेन लब्धाभिलषिताः तं प्रणमन्ति।

स्कन्दः एवं तत्र तत्र सन्निधत्ते। मया एतावदेव ज्ञायते। स्कन्दः पूर्वोक्तेषु स्थलेषु तिष्टतु अथवा अन्यत्रपिस्यात् त्वं तं यदापश्यति मधुरमुखेन तं स्तुत्वा अञ्जलिना प्रणम्य तस्य पादौ तवं शिरसि यथा पतेतां तथा-तं-उपश्लोकया।

महेन्द्रः महेश्वरस्य वीर्यं लब्ध्वा सप्तऋषिभ्यः प्रददौ ते त्रेताग्निषु तत् संस्थाप्य विना अरुन्धतीं ऋषि पत्नीषु प्रददुः एता एव षड्कृत्तिकाः। ताः तत् निगीर्य अन्तर्वत्न्यः अभवन्। शरवण सरसि पद्मेषु मूर्तिषटकत्वेन सुषुविरे इति पौराणिकथा। अत्युछितस्य महतः हिमवतः शरवणसरसि षड्कृत्तिकाः स्कन्तं सषुविरे। अग्निना महित,षण्मुख, वटमूलस्य वामदेवस्य प्रियपुत्र, पार्वतीपुत्र विरोधिनां यमतुल्य, जयप्रदयुद्धोत्सुकायाः दुर्गायाः प्रेमपुत्र, आभरणैः अलङ्कृतायाः महामहिमवत्याः वनदेवतायाः तनूज, मण्डलीकृत धनुषां देवानां सेनापते, कदम्बमाला भूषितकण्ट, सर्वज्ञ युद्धे अतुल्य, जयवर्षयुत वीराणां श्रेष्टतम ब्राह्मणानां निधि सदृशा मेधाविभिः कृतानां प्रशंसा वचसां संघात पर्वत, वल्लीदेवसेनाधव, वीर श्रेष्ट शक्तिधर बृहद्भुज महाधनिक, क्रौञ्चगिरिभेदनेन अकुण्ठित

विजय, वियद्वयापि पर्वतस्थ कुरिञ्चिभूमिपते, सर्व प्रशस्यः । पण्डितैः प्रशस्त विभव विषयिभिः लब्धुमशक्यस्य मोक्षस्य प्रदातः। मुमुक्षूणां मोक्षप्रदानेन लब्ध्श्लोक, दुष्टैः पीडितानां क्लेशापनयने बद्ध दीक्ष, सन्निहित समरेषु लब्ध विजयोरसां वरं याचतां भक्तानां समीहित साधकं पापिनां भयप्रद, विद्वद्भिरपि संस्तूयमानापं दान, देव, समूलमुन्मूलित शूरपद्मकुल, मदवलि नाम्ना प्रसिद्ध, युद्धशूर अधिपते इति बहुं प्रकारेण मदुक्तरीत्या अनवरतं तं प्रशस्य तवमहिम्नः

परं न ज्ञातुं शक्यते। अतः त्वच्चरण ध्यानपरः अत्र आगतोऽस्मि इति त्वदभिलाषितं विज्ञापय।

एवं त्वदभिलाषिते विज्ञापिते सति बहुरूपाः भूतविशेषाः तस्मिन् महे महिम्ना प्रादुर्भूय भगवन् अयं भवत्कृपापात्रं स्थिरगम्भीर वचौधनः, कविः, अर्थी सन् भवत्प्रशंसापरः अत्र आगतः इति मधुरवचोभिः बहुधा प्रशंसन्ति । तदानीं स्कन्दः अप्राकृतशरीरः वियद्व्यापि विग्रहः तत्र प्रादुर्भवति । प्रादुर्भूय भयङ्करस्वरूपं तिरोधाय सुगन्धयुतं दैवं पुराणं यौवनोपेतं स्वमूर्त्यन्तरं भक्ताय प्रदर्श्य तवागमनं अहं सम्यक् जानामि त्यजभयं, इत्यादि प्रेमभरितानि मधुरवचांसि सर्वदा उक्त्वा अनुग्रहीष्यति। अविनाशि नीलनीर सिंधुना वलयिते अस्मिन् लोके न त्वत्समोस्ति अन्यः इति भक्तं बहुधा प्रशस्य लब्धुमशक्यं। वरजातं प्रशस्त बुद्धिभिस्सह दत्वा स्कन्दः (फलमुतिर्चोलै) स्थान अत्र सान्निध्यपरः अनुग्रहीष्यति ।

स्कन्दपर्वते पतन्तः निर्झराः विचित्रवर्णानि वासांसीव चलन्तः शोभन्ते । अगरु वृक्षान् स्ववेगेन नीत्वा पतन्ति । चन्दनवृक्षान् भ्रमयन्ति । प्रसूनयुताः वंशशाखाः सशब्दम् उन्मूलयन्ति। देवतासान्निध्य युते उच्छ्रिते पर्वते स्यूत सूर्य बिम्बमिव द्योतमानानि सुशीतलानि सुगन्धीनि, मधुगुच्छानि पनसवृक्षशाखाः विनाशयन्ति । पर्वताग्रदेशे पुन्नागपुष्पाणि निर्झरेसु निपत्य प्रकाशन्ते । कृष्णमर्कटाः करालमुखाः मृगविशेषाश्च कम्पन्ते । शोभनललाटा श्यामला करिणी च शेशिरेण प्रकम्पमाना पलायते । सरस्सु वीचयः विविधं विलसन्ति । मत्तगज मस्तकात निपतितान् मुक्तासारान् श्वेतदन्ताश्च वारिवेगेन नयन्तः मणिप्रभाभिः

ध्योतद्भिः सुवर्ण प्ररोहैः निर्झराः उत्पलुत्य उत्पलुत्य पतन्ति । कदली काण्डानुन्मूलयन्ति । नारिकेल वृक्षेषु नारिकेल गुच्छान् पातयन्ति । मरीचिकालताभ्यः कृष्णगुच्छान् न्युब्जी कुर्वन्ति । स्थूल पृषत्यः मधुरमन्दगमनाः मयूरीः भीषयन्ति । कुकुटस्त्रीः तर्जयन्ति । तालफलवत् नीलवर्णं रोमशवपुषं कुटिलगतिं भल्लूकं वराहं च भयात् गुहासु लीनं कुर्वन्ति । कृष्णश्रृङ्गाः वन महिषा अपि यथाभयेन पलायन्ते तथा भयङ्कर शब्देन पतन्तःनिर्झराः शोभन्ते । एतादृशस्य पतत्प्रवाह युत पर्वतस्य पतिः स्कन्दः नः अनुगृह्णातु । स्कन्द भक्तेन नक्कीरेण कृतं एतत्स्तोत्रं प्रतिदिनमवनौ पठतां भक्तानां पुरतः स्कन्दः प्रादुर्भूयतदभिलषितान् सर्वान् वरान्क्लेशोन्मूलन पूर्वकं दत्वा अनुगृह्णाति ॥

TIRUMURUGATRUPPADAI

TIRUPPARANKUNRAM

Radiant like the far-famed Sun
Adored by all, that traverses the sky
After it rises in the eastern sea,
Delighting all with its glorious brilliance,
So shines Lord Murugan
In the hearts of his devotees,
Who have controlled their inner sensorium;
His mighty feet destroying their nescience,
He is the refuge of all who seek them.
His stout arms, like thunderbolts
Strike down the foes; He is the spouse
Of Devasena[1] of radiant forehead
And chastity spotless!
Upon His mighty chest roll
Garlands strung with blossoms cool
(Fragrant and round as chariot-wheels)
Put forth by the stout-trunked Kadamba[2] trees
Growing luxuriant in the dense dark woods
Fed by the first showers of clouds
Pregnant with the water they'd sucked from the seas,
As they poured from the skyey space
Made bright with the radiance
Of the murk-dispelling orbs of the Sun and the Moon.

In the lofty mountain o'ergrown
With stout bamboos, dance
The celestial damsels:
Their slender feet adorned
With tintinnabulating ankle-bells;
Their legs supple and long,
Lithe and curved their swaying hips;
Rotund like bamboo their arms;
Their gossamer-garments rubious
As cochineal insects red[3],
And fretted with fine flower-work;
Against their forelaps nestle
Girdles many-stranded
And strung with various gems;
Their loveliness entirely natural,
Unaided by any art;
The jewels they wear are made
Of gold of rarest purity
(The Jambunatham)[4]
One of four kinds the ancients adored;
Their complexion flawless and so bedazzling
That it shines bright even from afar;
Their curly tresses dark, hailed
By their companions,
So long, perfect and well-formed,
Are decked with wreaths woven
Of petals of green-stemmed blue-lilies
Interspersed with tiny blooms
Of red-stalked scarlet-ixora[5];
And plaited they are in the divine mode

Called '*Sridevi*'[6] and right-whorled
Like the Valampuri[7] conch;
From their lovely forehead fragrant with 'tilak'
Depends an ornament resembling
A shark with open mouth:
Upon their hair tied in a flawless knot,
Are fixed big cool champak-blooms[8],
Over which are placed clusters
Of queen's flower blossoms[9]
With dark outer petals,
And pollen fine within;
Chaplets of rubious buds
That had grown upon water,
Are wound all round the knots.

Bright sprigs of Asoka[10]
Fixed behind their ears twain,
Graze against their bosoms
Decked with fine-wrought jewels;
Their erect breasts shaped
Like the buds of the *Konku*[11]
Are bedaubed with the paste
Of stout hard-cored sandalwood
Of the colour of honeyed queen'sflower;
Upon this moist fragrant base
Find pollen of Kino[12] blooms is dabbed;
To add to the loveliness thereon,
Tender sprigs of wood-apple are strewed!
Thus bedecked and beautified,
The celestial damsels sing thus;

'May the flag with the bantam-cock,
Flutter victorious forever and ever!'
All the lofty hills around,
Echo and re-echo their choric song.

Such the grove wherefrom they sin,
So thick the trees, lofty and dense,
Inaccessible even to the monkeys,
Where grow the blazing glory-lily[13]
Which even the bees dare not near!
Such the lovely wreaths of blooms,
That adorn the head of the Lord!

The fiery-leaved spear of the God,
Ravaged the cold ocean girding the earth,
Seeking to destroy the demon Surapadma[14],
To the great joy of the female ghouls,
With their unkempt hair dry, mouths big,
And green eyes rolling in wrath,
With their deadly gorgon glance,
Their ear ponderous with pendulous lobes,
(Wherein slumbered adders,
And owls with protruding eyes)
Dangling upon their massive breasts;
Their bellies huge and coarse-skinned
And their gait fearsome,
Terrifying the beholders;
With their cruel fingers and nails sharp
And stained with blood, they had gouged
The eyes of the dead warriors

And holding their dark, ~~they danced~~ stinking heads,
In their braceleted hands, they danced,
Singing in praise of the battle victorious,
Where the terror-stricken demons fell;
Their mouth chewing the flesh,
The ghouls did dance in gory glee
The *tunankai*[15] war-dance,
Singing the praise of the Lord
Whose mighty spear invincible
Cut to pieces the twyfold-form
(Human and bestial) of the Demon chief[16]
Destroying his power for good,
Cutting down the giant mango tree[17]
With dense down-hanging branches,
In which shape stood Surapadma concealed
In the vasty deep, transmogrified.

Such the greatness of the Red Lord
Of victory blameless, with his divine spear,-
His fame boundless beyond reckoning.

If truly you desire to attain
His roseate feet divine,
Doing good your only aim,
With a perfect mind and heart
Ever intent on treading the righteous path,
In quest of Truth Everlasting,
Your heart and soul ripe for it,
(Mellowing through many a previous birth
Towards this consummation)
You will surely attain here and now,

What you had yearned for
Through all your lives!
West of Kutal city with its portal
That had not seen warfare for long,
Its lofty flags fluttering gay,
Its ball of thread and doll yet untouched[18]
(No foe manly enough to cut them down)
Lies sacred Tirupparankunram
With its faultless marts,
Its wide streets with mansions tall,
Haunted by humming bees with lovely wings
That buzz around blooms of blue lilies
(Dripping honey at dawn,
When the bright Sun appears)
Flocking around flowers in pools,
(Blossoming bright as eyes)
After having slumbered all night
Upon full-blown lotuses slim-stemmed
In broad miry fields!
In that holy hill,
Lord Murugan heartily loves to dwell!
Moreover!

TIRUCCHEERALAIVAI[19]

He rides upon his mammoth mount[20]
Upon whose spotted head
Bearing the marks of the goad,
Swing chains of gold
On either side the forehead-piece;

The bells tinkling alternately
With each stride the tusker makes;
Its might irresistible as the God of Death;
Majestic and swift its gait
Causing gales to rise as it moves.

His golden crown of fivefold fret-work,[21]
Upon which blazed lovely gems
Of varying hues and splendour,
Dazzles like lightning from his head;
While the golden ear-rings finely-wrought,
Shaped like a shark, shines
Even like the stars from afar.
That ever accompany the moon.

His effulgent faces divine
Glow with a lustre
That lightens the hearts
Of sages pure, of blameles askesis.

One of them did create,
Many a radiant orb to relieve
The murk that enveloped
This great world, making it free
Of delusion and darkness.
Another face in infinite grace,
Did blessings grant to devotees,
Who adored Him in song and solemn strain.
Yet another would, by its will, protect
The sacrifices holy brahmins performed
As ordained in the Vedic texts, chanting mantras

And His sacred Name, the mystic hexad[22]
One face would instruct
Its devotees in mystic truths
Beyond the ken of sacred texts,
Making them 'ware of His plastic stress[23]
That pervades the universe
E'en like th' moon that lights all directions!

One face in the fields of war,
Did decimate the demon-hordes,
And performed battle-sacrifice[24]
(Feeding their flesh to fiends and ghouls!)

The sixth face did celebrate
In joy divine, its union
With the *Kurava* maiden Valli[25]
Of willowy waist so lovely,
And slender as a flowering liana!
These divine visages six
Are each one engaged in its set task
(Of protection, sustenance and destruction).
Upon his beauteous chest so broad
(Marked by the triple lines ruddy[26],
Signifying nobility and greatness)
Dangle auric chaplets of pearl;
His upraised arms so puissant
Hurl blazing weapons that cleave
The breasts of the demon foes,
And take them back again;
Each arm doing its proper work.

One hand did stretch forth
To protect the sages pure
In their passage to heaven,
Its pair posited on His hip.

One hand lay upon the thigh
Clad in a garment red;
Its pair held the elephant-goad.
One whirled aloft a big shield,
While the other did twirl the spear.

One hand lay across His chest,
Held in the mystic posture
Enlightening the sages, while the other
Shone bright alongside the garland.

While one hand with bracelet
Rolling down, did give the signal
For battle-sacrifice, its peer
Did ring out the sweet-toned bell.

While one hand did cause
Showers plenteous from the azure skies,
Its peer did deck the bride divine[27]
With the wedding garland sweet.

Thus did each one of the twelve hands
Accomplish the work appropriate
To the face it belonged to.
With the heavenly trumpet blaring,
With the hard-cored wooden horns blowing
Along with the conches bright,

With the drum resounding like rumbling thunder
And the fan-tailed peacock with ocelli bright
Calling aloud from the flag of victory[28]
The lord would hasten swift along
The aerial path in the Empyrean
To reach Tirucheeralaivai of renown great,
And hailed by all the world,
To abide there for our good.

TIRUVAVINANKUDI[29]

First did come the anchorites
And ascetics clad only in bark-garment,
With their hair grey and argent
Even like the right-whorled conch,
Their bodies bright and immaculate
Wrapped in deer-skin holy,
Chests spare of flesh, with ribs revealed,
(Having forgone food for many a day)
Their minds free from hate
And wise beyond the ken of the learned.
The best of their kind they were,
Their intellects free from anger and desire,
And untroubled in mind, and body
Despite their austere askesis,
And untouched by rancour towards any[30]
They were followed close by Gandharvas[31]
Clad in robes white as smoke,
Spotlessly pure and fine,
Their chests adorned with garlands woven

Of fresh-blown blossoms;
Their voices soft and musical,
And speech sweet as a well-tuned *Yazh*[32]
Who, too, were accompanied
By their wives in perfect health
With the complexion of mango-sprigs,
And lovely with golden sallow spots;
Their forelaps prominent and low,
Were covered well by girdles,
And zones of eighteen strands.

So came all the celestials forming the van
Of those who came to Tiruvavinankudi.
Lord Tirumal was there with the flag
Displaying Garuda, His mount,
With many-streaked curved wings
That batter to death dreadful snakes
Fearsome with white fangs shooting
Deadly venom, their hisses breathing fire.

And then came Lord Rudra
With the white bull[33] in his flag
Held to the right,
The Lord with mighty arms
Of far-famed puissance,
(Goddess Uma concorporate with Him)
With winkless eyes that ne'er close,
The dreaded God who burnt the triple cities![34]
Next followed the opulent Lord Indra
Riding on the back of Airavata,[35]
The mammoth with four tusks raised upward

And beauteous gait majestic,
Its long massive trunk touching the ground;
(He with ten-hundred eyes on his body,[36]
And victorious as the Lord of the celestials,
Having performed a hundred horse-sacrifices.)

Among the four great gods, fostering
The world with its goodly cities,
The three excepting Brahma
In order to recommence their work
Came down to the well-protected earth to restore[37]
The four-faced One engendered in the Lotus
(The Lord of countless aeons of time).
And besides, the thirty three gods of four groups,
(Twelve Adityas[38], eleven Rudras[39]
Eight Vasus[40] and the twin Aswinis[41])
The twice-nine Ganas[42] of Beings
All of them bright as the stars in the sky,
Valiant as the fire engendered in air,
Their voices loud like thunder rolling
Came whirling through the celestial firmament
To seek relief from their predicament,
And to recover their former states
By supplicating before Lord Murugan
(Who had incarcerated the God of creation!)

These did form the splendid synod
Of gods, sages, supernals and others
Who came to Tiruvavinankudi,
Where, with His spouse Devasena
The Goddess of spotless chastity,
The God Murugan sojourned for a while.

TIRUVERAKAM

Moreover,
In Tiruverakam[43] are the twice-born[44]
Ever unswerving from their duties[45],
Descended of noble families on either side
Who, having spent worthily
Twice twenty four youthful years
In austere Brahmacharya,
Learning sacred books and scriptures true,
Their way of life based on the ethical texts,
Tending daily the triple fire[46]
In the threefold way as ordained
Performing their daily rituals at appointed hours;
Wearing the sacred three-stranded thread
And clothes still dripping and wet
From their ritual bathing,
Their hands held together in obeisance,
Their tireless tongues unwearied, chanting
The sacred hexad[47], mystic and rare,
In praise of Lord Shanmugha
While their hands offer fragrant blooms

At the great God's divine feet;
And He greatly pleased withal,
Would love to dwell in Tiruverakam.
And besides;

KUNRUTHORADAL[48]

The hierophant of the God
Was adorned with a wreath
Woven of green gamboge[49] leaves, interspersed
With cubeb[50] and fragrant nutmegs[51]
And blooms of white catamaran tree[52]
And wild jasmine[53], upon his chest bright
With odorous sandalpaste bedaubed,
While the *Kuravas* fierce
With murderous bows, drunk with mead[54],
Distilled and kept for a long age
In bamboo pipes, would dance
In the joyous company of their kin,
In the hamlet at the foot of the hill,
The choric dance keeping time
To the beat of the taboret small;

Companied by their women they were,
With the lovely grace of peafowls,
Decked with chaplets of flowers
Bee-laden, that bloom in the tarn,
Their diverse fragrance released
From their petals teased by fingers;
And garlands woven of many other flowers,
Well-set upon their tresses;
While round their broad forelaps
Adorned with zones of perfect strands
Swayed large leaf-garments, cool,
Wrought of wild-basil[55] leaves,
Interspersed with clusters of Kadamba blooms
And red-stalked clusters white, of the oak[56].
The *Velan*,[57] in a frenzy of devotion to the Lord,
Crimson vestments upon his ruddy frame,
With red-streaked and cool Asoka sprigs
Stuck behind his ears, and a sash
Tied around his waist,
Heroic-anklet on his leg,
A garland of scarlet-ixora
Round his neck, would play

Upon his pipe, his horn
And his little flutes;
He leads a kid and a peacock,
And holds aloft the God's banner
That sports the bantam-cock.

Tall and straight-limbed,
The young god, with bracelet
And armlet on his arms,
A cool fragrant shawl worn
Over his sash, trailing upon the ground,
His drum-like hands embracing
A bevy of damsels with slender arms,
And voices sweet as stringed instruments,
And lovely like a herd of gazelles,
Would dance upon the hills!
Such virtue did they possess
And so dear to the Lord Murugan!

PAZHAMUTHIRCHOLAI

Moreover!
In many a village festival

In honour of the Lord,
Wherein millet grains mixed with flowers
Were offered along with the flesh of rams;
While the bantam-flag was raised high
And wherever his devotees hailed him.
The god would surely by present
To accept their loving adoration!

And too,wherever the *Velan* danced
In frenzied devotion true,
In wood and grove and lovely aits,
In streams and ponds and other places,
In squares and cross-roads and junctions,
Under Kadamba trees in bloom,
Under the greenwood tree in the village common,
In the fanes and other spots of worship,
Where holy-stones were erected.
(The Lord would appear):
While the noble bantam-flag
Was hoisted aloft, the worship began,
With offerings of ghee and white-mustard,
With the Kurava maiden[58]invoking Muruga,
And strewing full-blown flowers 'fore the Lord.

She wore clothes of different hues
One upon another,
And a red-string tied upon her wrist,
As she scattered parched grain
In sacrifice, mixing the blood
Of a sleek ram with stout strong legs,

With white rice purified
Spread out, in many a square upon the
ground;
She would sprinkle fragrant sandal-paste
And with fresh turmeric[59], besides:
While garlands of uniform length
Of big, oleander[60] blossoms cool,
Hung from either side:
Odorous incense sending up its smoke
Would bless the goodly villages in the hillside
In order they may be free from hunger and
disease
The worshippers would sing the musical mode
Apt for the montane tract;
The sweet instruments played
In tune with the sounding cataracts.
Strewing many a red-hued blossom,
With millet soaked in crimson blood,
The Kurava maidens would sing and play
On instruments, the music dear to Murugan,
And dance too in divine frenzy:
Seeing which, the arrogant deniers of God
Would tremble in wholesome fear.

The Lord would love to dwell
In these and such other places,
Where the devout would sing
And dance in boisterous frenzy,
Playing on many a winding horn,
Ringing their curved hand-bells,

Hailing the sacred mount of the Lord,
Of unfailing strength, the mammoth
Pinimukham
And those that prayed to Him thus
Acquired all they desired;
This I tell you true as known to me.
If in these places mentioned afore,
And others besides, you see the Lord
(Having by then earned the merit of His vision)
Look upon him with your face all aglow
With love and reverence meek
May your lips in adoration chant His name;
Hands raised o'er your head in obeisance,
Do prostrate yourself before Him,
Your head touching His feet,-
Intoning thus in fervent adoration:
"O six-faced Lord,
Borne by the wives of the six sages
(After one of the five elements,
The fire-god, had received the embryo divine)![61]
Opulent Child-God in sextuple form!
Son of the great God seated under the banyan![62]
Offspring of the daughter of the Mountain-king[63]
Terrible as Death to the foes!
Son of the Goddess ever-victorious!
Child of the Goddess,the Ancient of the Woods![64]

Commander adored by the celestial hosts!
Invincible Bowman great!
Lord adorned with the Kadamba wreaths

Matchless One in warfare fierce!
Valiant youth victorious in battle!
O you who are the wealth of Brahmins!
O essence of all the words of the wise!
Spouse divine of Goddesses Devayani and Valli!
O lion among warriors!
Stout -handed Lord holding the spear!
Victorious God who smashed
The mountain that bore the crane's name![65]
Lord of the Kurinchi tract
With heaven-piercing peaks!
Lion among the learned wise,
Praised by all for your peerless words!
O Lord Muruga of ineffable Name
Of significance great,rare to comprehend!

O far-famed One who grants liberation
To those who come to you in quest of it!
Red Lord adorned with auric ornaments
Who in grace, relieves the distressed!
Lofty Lord with mighty chest
Victorious in battle-fierce
That takes the suppliants to your bosom
And grants all their desires!
Great Lord with the mystic name supreme,
Hailed and adored by sages and celestials,
For aye and forever!

Mighty Lord with the name *Matavali*[66]
Who did annihilate, root and branch,

The demon Surapadma with all his hosts!
Warrior great,excelling in battle!
O Chief among the synod of the gods!
Thus and thus, I sing your praise
As well as I can; but finding it
Beyond my ken and my poor skill,
I throw myself at your feet divine,
Your grace thereby to attain!"

But even as you in obeissance
Make your fervent plea,
There will appear many a minion
In various forms and shapes
Pyknic imps and dwarfish ghouls
Bright as if upon a festive arena,-
And intercede on your behalf
To the Lord Murugan thus:
'This learned suppliant merits
Your Grace,O Lord! He has come
Charmed by your opulent fame
Hailing your greatness true
In many a phrase sublime and sweet'

And then,He,with his magnificent form
Soaring up to the very heavens,
Would tone down His awesome Godhead,
And reveal Himself in his mild aspect,
Of a young god redolent of divinity
And say to you: 'Fear not,child!
I know of your advent long ere you came!"

And speaking words of loving kindness,
He would grant you the bliss of liberation,
Rare to be attained by others,
Appearing in this vast earth
Girdled by the dark fremescent seas,
As the Supreme One, *sui generis*, by Himself
Alone, in all his lonely splendour!

O Sovereign-Lord of Pazhmutircholai,
The hill where groves with mellowing fruits
Of various kind abound; the hill
Adown which flow many a cascade
And cataract, swaying in the far distance,
Like so many silken flags,
Carrying in their swift current
Stout logs of aquila-wood[67] fragrant,
And pulling down sandalwood trees,
And the flowering bamboo clumps by the root,
Their spray dashing against the beehives
Round as the sun's orb upon the heaven-
kissing hill !
While the drupes of the jack-fruit
Fall ripe into the rapids,
Along with the fragrant blooms of the gamboge
tree;

And the dark-faced monkeys and their mates
Shiver in the cold, and too,
The cow-elephants with speckled foreheads!
Leaping flows the current,

Rolling with the precious pearls
Of the white tusks of elephants
And carrying gold and gems aplenty,
Causing the plantains' stout stems to break,
And bunches of unripe coconut to fall,
And the black clusters of green-pepper to bend,
While the fan-tailed peacocks and their hens
Flee in fear; the boars and the rugged bears,
With stout bent feet and curved bodies,
Their hair dark as the slivers
Of the massive palmyra-tree,-
These too slink in fear
Into their rocky lairs;
While the black horned wild bulls
Bellow at the turbulent roar
Of the cataracts rushing down
Headlong from the peak of the hill[68]

Such and such the ambience rich,
Of the Hill at Pazhamutircholai
(With many a grove of mellowing fruits)
Sacred to the God nonpareil
Whom in song and solemn strain we hail
As great Muruga, Lord of Grace!

HYMNS ON LORD MURUGA

O Thou who didst cleave the Krauncha Hill
And slew the demon Suran in the roaring sea!
O Chief of tawny-headed Bhuta troops!
God ever youthful, of infinite pulchritude!
Bull-calf of Him riding the Bull-Mount!
Sempiternal One! Dwell Thou
Ever ensconced in my heart!

'Twas the ever-true spear in His hand
That didst destroy the demon-hill
And in battle fierce quelled the foes;
The same that for aye relieved
The endless woes of the Immortals
The other day over there in Heaven;
And not abandoning me to my fate
Stood steadfast by me in my hour of peril
And rescued me from the rock-cavern;
'Twas the Lord's valiant spear true:

The puissant spear that did free
The celestial gods from their prison,
Was the sharp-bladed spear heroic,
The spear divine in the Red Lord's hands!
'Twas the same that bathed in the ocean great,
'The sovereign spear that pierced
The Krauncha hill and the Demon's chest!
The spear alone our help and succour ever!

Victorious Lord who annihilated
With Your awesome lethal spear
The fierce demon-emperor Suran!
Once again rush Thou to mine aid
To pulverise my hill of troubles
With the spear that of yore did pierce
Through the lofty dew-mantled mount!

I shall not believe in any other deity
Nor follow after any God but you,
O handsome Lord adorned in all glory
With Thy twelve puissant hands,
Who didst wipe off the karmic bondage
Of the Supernal Powers! Life Eternal
Enshrined in holy Tiruchendur!

Whenever we've cause for distress
The six-headed Lord will come afore us!
In battle torrid, will appear,
His spear proclaiming "fear not"!
If we but think of Him once
He will appear Here and Now,
And too in the Life Hereafter,
'Fore those who chant the name MURUGA!

O Muruga! Primal Lord of Chenthil!
Nephew great of the Dark-hued one!
Matchless offspring of the mighty Siva!
Younger to the Mammoth God with His Trunk!
Trusting ever in Your ankleted feet
I shall adore You ever with folded hands!

O six-faced Splendour! If You too,
Bound to save us, were to remain silent
To whom then can we turn for aid?
Who else O Lord, is mightier?
Lord of the blossoming Katampa tree!
Wielder of the scintillating spear!
I am meet vessel to receive Thy Grace,
O Lord of Mercy! Deign thou to bless me.

In Parankunram hill at the divine feet
Of the twelve-handed Sovereign Lord
With your hands folded in adoration meek,
Behold Him to your heart's desire!
Ne'er shrinking from the task,
O Mind, With yearning, sing,
Chant forever this jewelled hymn
The sacred Murugatruppadai
Offering worship in His praise!

If we but intone Murugatruppadai
Indited by Nakkeerar, day after day,
Before us will rise Muruga, Lord Supreme,
Bedecked with dazzling ornaments,
To relieve all that weighs upon the heart,
And bestow on us all we yearn for!

PRAISE BE! O LORD, PRAISE BE! PRAISE BE!

GLOSSARY

1. Devasena	:	Daughter of Indra-consort of Murugan
2. Kadamba	:	Indian Sea-side oak (*Anthocephalus cadamba)*
3. Cochineal insects	:	The Tamil word for this Red insect is Kopam or Indrakopam.
4. Jambunatham	:	The best of the four kinds of gold (Satharupam, Kilicchirai, Adagam and Jambunatham)
5. Scarlet ixora	:	The Tamil word for this flower is Vetchi.
6. Sridevi	:	A kind of jewel for the head.
7. Valampuri	:	A rare kind of Conch, right-whorled.
8. Champak	:	A very fragrant flower (*Michelia champaca)*
9. Queen's flower	:	The Tamil word for this flower is Maruthu (*Terminalia Arjuna*)
10. Asoka	:	Asoka tree - The Tamil word used here is Pindi
11. Kongu	:	Iron-wood of Malabar (*Hopea parviflora)*
12. Kino	:	The English equivalent of Vengai tree (*Pterocarpus marsupium*)
13. Glory-lily	:	The English equivalent of Kanthal flower (*Gloriosa superba*)

14. Surapadma :	The Demon Emperor who had acquired great powers by *tapas* and who harassed the Gods; only Muruga could slay him.
15. Tunankai :	A kind of dance.
16. Twyfold form :	Referring to the horse face and human body of Surapadma.
17. Mango tree :	The giant Mango tree whose shape Surapadma took towards the end of the battle with Muruga, with roots in the ocean and branches in the heavens. Compare the tree Yggdrasil in Scandinavian mythology.
18. Ball and Doll (symbolic of girls at play) :	It was customary to keep a ball and doll hanging from a flag-stall at the porchway challenging foes to a combat.
19. Tirucheeralaivai :	Tiruchendur-on-the-sea washed by waves
20. Mammoth mount :	The elephant called Pinimukam on which Muruga rides.
21. Five-fold :	Made of five kinds of jewels fretwork Thanam, Kodagam and Kimpuri, Makudam and Padumam.
22. Mystic hexad :	'Sa ra va na bha va'
23. Plastic stress :	God is all-pervading. cf: 'The plastic stress that pervades the Universe' Shelley's "Adonais".
24. Battle-sacrifice :	So that the ghouls and devils may feast on the enemies slain in battle.

25. Valli	The beloved of Muruga whom he wooed and won in secret. She was discovered as a new born infant in a bed of sweet-potato creepers; hence the name
26. Triple lines	Three red lines on the chest of a man are supposed to indicate high nobility.
27. Bride divine	Here, Valli the Kurava maiden
28. The flag of victory	Different from the banner of Muruga with the bantam in it.
29. Tiruvavinankudi	Present day Palani.

30. The foregoing fifteen lines present a remarkable picture of the holy men, austere, noble and spartan in habits, who perform tapas at this shrine.

31. Gandharvas	A celestial group of singers.
32. Yazh	An ancient musical instrument with strings like a Veena.
33. White bull	Nandi, the Bull-mount of Lord Siva
34. Triple cities	Three aerial cities of Gold, Silver and Iron, burnt by Lord Siva.
35. Airavatham	The white elephant of Indra, obtained during the churning of the Ocean of Milk.
36. Ten hundred eyes	Referring to the thousand marks of shame on the body of Indra when he was cursed by the Sage Gowthama, which were then changed into eyes.
37. To restore	The reference is to the well-known legend about Brahma being imprisoned by Murugan

	when he could not explain the significance of the Pranava Mantram. The other Gods went on a deputation to Muruga to plead with him to release the Lord of Creation.
38. Twelve Adityas	: Twelve manifestations of the Sun, Thatru, Aryama, Mitra, Varuna, Amsuman, Pusha, Bhaga, Savita, Vishnu, Dwashta.
39. Eleven Rudras	: Mahadeva, Hara, Rudra, Sankara, Nilalokida, Isanana, Vijaya, Beemadeva, Bhavobhava, Kapali, Sowmya.
40. Eight Vasus	: Analan, Anilan, Ahas, Soman, Dharan, Dhruvan, Prathyudan and Prabasan.
41. Twin Aswini Devas	: Twin physicians of the Gods. They are said to be the sons of the Sun God.
42. Ganas	: The eighteen classes of the celestial hosts such as Siddhas, Garudas, Kinnaras, Kimburudas, Gandharvas, Yakshas etc.
43. Tiruveragam	: Present day Swamimalai.
44. Twice-born	: A brahmin after his Upanayanam, as having taken another birth after that ceremony.
45. Duties	: Six in number: learning; teaching; Performing Sacrifices, conducting sacrifices for others, giving, accepting gifts.

46. Triple fire	:	Three sacrificial fires; Akavaneeyam, Dhakshnagni and Karugapathyam.
47. Sacred hexad	:	The six-syllabled mantra Sa ra va na bha va.
48. Kunruthoradal	:	Present day Tiruttani.
49. Gamboge leaves	:	English equivalent of Pachilai, (*Garcinia xanthochymus*)
50. Cubeb	:	English equivalent of (Valmilagu) Takkolam (*Piper cubeda*)
51. Nutmeg	:	English equivalent of Naraikai or Jathikkai (*Myristica fragrans*)
52. White catamaran tree	:	English equivalent of Venkootalam (*Givotia rottleris*)
53. Wild Jasmine	:	English equivalent of Kulavi or Kattumallikai (*Jasminum Griffithii*)
54. Mead	:	English equivalent of *Theral* distilled from honey.
55. Wild basil	:	English equivalent of Kullai (*Ocimum canum*)
56. Indian Oak	:	English equivalent of Maravam (*Anthocephalus indicum*)
57. Velan	:	Frenzied worshipper of Murugan like the hierophants of ancient Greece.
58. Kurava Maidan	:	The Kurava maid possessed by the divine afflatus of the Lord acquires the gift of prophesy.
59. Turmeric	:	English equivalent of Cirupasumanjal considered auspicious (*Curcuma longa*)

60. Oleander	:	English equivalent of Alari or Arali (*Nerium indicum*)
61. Fire-God etc.,	:	For a detailed account of the birth of Muruga, see Introduction.
62. Banyan	:	Dakshinamurthi the Great preceptor is seated under the Banyan tree (*Ficus bengalensis*)
63. Daughter of the Mountain King	:	Parvathi, daughter of Himavan
64. Ancient of the Woods	:	Mother Goddess, *Kadukizhal.*
65. Crane's name	:	Krauncha Mountain where Tarakan hid himself; Krauncha, Sanskrit for Crane.
66. Matavali	:	Signifying great strength
67. Aquila wood	:	Equivalent of Akil; Eagle-wood (*Aquilaria agallocha*)
68. Cataracts etc,	:	The thirty lines ending with this line, present a fine picture of nature at her most beautiful in Pazhamuthircholai hill describing the flora and fauna above the shrine.

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